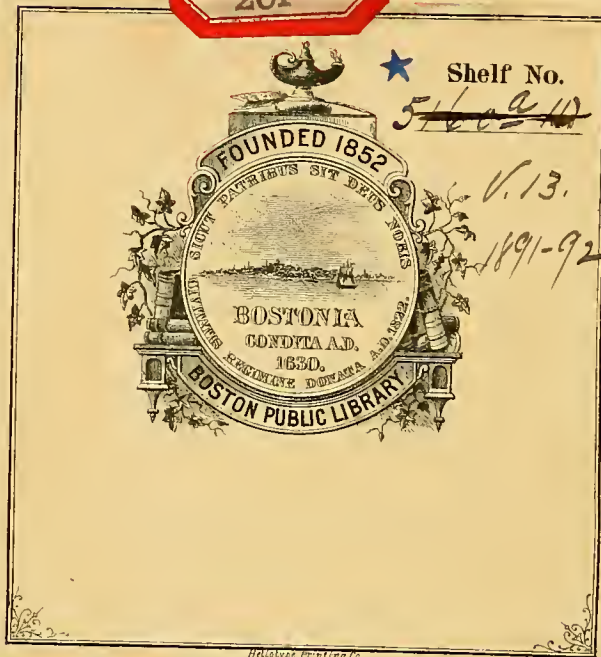


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Boston Musical Herald.

A Monthly Music-Review.

GEORGE H. WILSON, Editor and Publisher.

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BOSTON MUSICAL HERALD,
152 TREMONT STREET,
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SALUTATORY.

It is difficult for me to write a salutatory. Yet one seems called for. I hope to make the new HERALD useful and necessary to the thousands of the cultivated in music in this country who for the most part, at present, draw on the daily and weekly papers and the occasional magazine article for their musical stimulus. The high critical quality of the musical departments of the few newspapers in the country whose reviewers are competent, is not appreciated by their readers; their daily critique is but the matter of a moment and is forgotten when the paper itself is dropped. This ought not to be, for nowhere in the world is there

better criticism on music than in the daily press of the United States. It is not with the expectation of improving on what now exists, but to place the current article where it will lose its transient character, that I ask attention to the enlargement of the BOSTON MUSICAL HERALD, and an outline of what it will attempt.

The HERALD will aim to take that position in music in this country that *The Nation* and *The Critic* hold in literature. It will be dignified and interesting; honest, authentic and tolerant. It is not beholden to any one and it will countenance neither diatribe nor puffery. While not primarily a newspaper, the news of the world will be recorded; but there will be no room in it for the inanities of personal journalism.

I do not know whether this number will be better or poorer than those that will follow; it will, at least, present evidence of the future trend of the paper, though all the good things I have in view are not disclosed by it, a feature in reserve being translations of the best comment of Edouard Hanslick, which Mr. Cutter will prepare as received. Especial attention will be paid to critical reviews of Boston and New York concerts and opera; these will appear regularly during the season and will be written by the editors of the HERALD. Important occurrences elsewhere in the country, including the production of novelties will be chronicled, and the best available criticism concerning them will appear in all cases where the paper is not personally represented. The department "Music in the Country" will be conducted by me, and as the material which comes to the editor of the "Musical Year-Book of the United States" covers the entire country, I am sure that it will be of value as a record. The "Questions and Answers" column can be made of lasting importance, not only to students but to all who will inquire about any mooted question. I desire also to establish a correspondence corner, and I invite letters on topics of general interest.

Reviews of new works, in larger and smaller forms, will continue to be a feature; Mr. Elson's name as conductor of the department "Review of New Music" is a guarantee that one bright spot in the paper will be the last page.

If the income of the HERALD permits I mean that the paper shall be personally represented wherever in the world a gathering of musical importance may be held.

By acquiring the plant of the HERALD from the New England Conservatory, this first step towards the ideal music-review of the country—which I expect will in time become a weekly—is taken. To have started a new paper would have been unwise; few would dare do it; therefore, the business representation which for the present, the Conservatory will have in its pages should be viewed without distrust; the editorial utterance of the paper is entirely independent.

GEORGE H. WILSON.

Boston, Nov. 2, 1891.

A CHRONICLE.

The musical season of 1891-92 in the United States will be one of extraordinary activity, and, unless all signs fail, of exceptional artistic excellence. In the field of instrumental music no less than four orchestras, whose organization may fairly be called permanent, will work for honors, and the whole country, not alone New York, or Chicago, or Boston will benefit because of them; never before in this country has the outlook for the best instrumental music been so inspiring, or the plans for the itineraries of leading orchestras so far reaching.

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There is no similar advance in the department of choral music, and in Boston the prestige of former years is not likely to be maintained. As the cultivation of choral music is the truest test of the culture in music of a community, the situation in Boston must be viewed with regret. The alliance of the Boston Singers Society with the Boston Symphony Orchestra, given out as an estatic postlude to the musical season of 1890-91, has not taken place, and apparently will not. Mr. Nikisch greatly desires a chorus, and under pre-existing conditions could not secure one unless by purchase or absorption. The rumor referred to, of the formation of a choral arm of the Symphony Orchestra had the effect of disorganizing the Singers Society, which, up to date, has shown no signs of new life. This is unfortunate, as the field it covered was unique, and its conductor, Mr. Osgood, is a superior drill master. The only mixed choruses now at work in Boston are the Handel and Haydn Society and The Cecilia. The first named follows a stereotyped path, and its announcement for the current season shows no unusual conservatism; perhaps some would say a greater catholicity governed its councils. The Cecilia, this season, is either timid or thrifty: Its prospectus contains no new work of the first class, while two of its four concerts will be miscellaneous! The mission of The Cecilia is the sacred or secular cantata with orchestra. With a full purse it seldom has failed to cultivate this field, and many are the notable successes it has achieved therein. With one less society asking support it would seem that subscriptions would be ample this year to warrant at least one new work of first importance: and it is very strange, with the beautiful new Requiem Mass by Dvorák, available, that the Cecilia leaves it unopened. The plan of giving wage-workers' concerts may justify our use of the word thrifty: perhaps The Cecilia remains passive this year in order to spend its expected wealth with liberal hand next.

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The season in New York will be interesting though the town will be surfeited with music. The kind of opera Mr. Abbey will inaugurate cannot be prophesied; he will have fine singers in abundance and in order to keep faith with them will be forced to give a varied list of works, representing all schools. The ambitious reorganization of the Symphony Society is one of the results of founding Carnegie Music Hall. Mr. Damrosch has had mapped out for him a very busy season, the engagements already made for concerts outside of New York footing up several score. As we view it, his task of drilling an orchestra is made doubly hard by the obligations incurred by suburban excursions which are a menace to steady and systematic practice. The Philhar-

monic Society begins the season with a new conductor. Mr. Seidl's prospectus, as far as disclosed, is not startling or revolutionary, and the purists will find comfort in the statement that he will take no liberties with Mozart. Mr. Nikisch and the men from Boston are sure to have a warm welcome in New York.

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More than any city in the country Chicago is to be congratulated on the outlook. At last the city has an orchestra! We do not hesitate to say that Mr. Thomas's removal to the metropolis of the West will have more effect on the future of music there than anything that could have been done. What the place needs is a teacher, a stern, unyielding preacher of taste. Such an one is Theodore Thomas, who will be its savior in music.

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Internal dissensions and the inability of the city to furnish a chorus conductor combine to cause the passing of the Cincinnati Biennial Festival of 1892. When the scant record in music of the Crescent City, in other than Festival circles, is recalled, there is certainly cause for alarm. Without the College of Music fund and the excellent Apolló Club, music in Cincinnati during 1890-91 would have had no representation, save that bestowed by visiting organizations. Mr. Krehbiel who, from his position on the *Cincinnati Commercial*, gave the early festivals the benefit of his ripe judgment and counsel, says of the present dilemma:—

To those familiar with the state of affairs choral in Cincinnati it is obvious enough that to give a festival with the forces in their present disorganized condition will be to sound the death-knell of the Cincinnati festivals. The prestige which has been lost can only be regained by an abandonment of the short-sighted and selfish policy which has prevailed so long that it has borne its fruit in the present disruption of the festival forces. A first misstep was made years ago when the Festival Association, having a large sum of money on hand, instead of encouraging existing local organizations disbanded them and put a single society, the Festival Choir, in their place. This brought the Festival Choir to the level of an ordinary singing society and made its existence and progress contingent on the same troublesome circumstances that beset all singing societies in large cities. The next deplorable consequence of the change was that the people were asked to wait till the biennial festival month for church music, and the choristers were expected to devote two seasons to the preparation of a single festival programme. Under this regime the inevitable result was the extinction of the choral spirit which burned with exceeding great brightness in Cincinnati twenty years ago. This spirit must be revived and the home activities in all departments encouraged or the festivals will end, to the shame and humiliation of Cincinnati.

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There is a fine enthusiasm in college circles at Ann Arbor towards music. The University has established a most thorough course in musical science, history and aesthetics, and the zeal of Albert Stanley is making it popular. There is connected with the University a Choral Union which stands sponsor for a varied course of concerts, all of a high character, upon which the whole community relies. Each year under Mr. Stanley the standard of taste and of execution at Ann Arbor University has advanced, until it is possible to announce a work like Berlioz's "Faust" without fear of an inadequate performance. While it is true that Ann Arbor is the University of Michigan and the University

of Michigan is Ann Arbor, the fact remains that so far as public achievement is concerned the situation there is without a parallel in this country.

The announcement of the Orpheus Club of Philadelphia, which appears in the advertising columns, should be heeded. The short space of time before a decision must be reached, seems to be the only drawback in a scheme which should be mutually advantageous to club and composer.

The translation from Gallet's interesting book, printed in another column of this paper, affords a look at some of the younger Frenchmen of whom we on this side are just beginning to hear.

In a prefatory note to the vocal score of "Eden," it is suggested that "the singer who takes the part of Satan must not undertake any other part." This is eminently proper, for is he not already damned? It is also recommended that "in performances where the room admits of the arrangement, the usual position of the chorus singers should be reversed: the sopranos and altos being placed above the tenors and basses." Imagine the sopranos of the Handel and Haydn Society as angels, singing a section of Stanford's "Alleluiah" from the fourth tier of a perpendicular scaffolding in Music Hall. 'T would be unique, though dangerous!

A mishap and delay in mailing a package of scores to this office made it possible to use in this number the *Athenæum* review of Dvorák's Requiem Mass and Stanford's "Eden." Both these works appear on the latest bulletin of the house of Novello, Ewer & Co., also the third Birmingham novelty, the *Veni Creator Spiritus* by Dr. A. C. Mackenzie.

The editor of the *HERALD* is not the musical critic of the *Boston Traveller*, that connection having been relinquished last May. There is exterior evidence since the new musical season began that the *Traveller*, under new management, has discontinued the department of music.

Isn't it quite time to drop all foreign nomenclature in printing music in this country, and mark all time indications in English?

The "Heroic" symphony of Beethoven was played in Hereford cathedral during Festival week just closed. In commenting on it the *Musical Times* says: "The symphony was, as regards performance, not altogether an un-mixed good. Both the first *allegro* and the March were impressively rendered, but the *scherzo* and *finale* suffered through being taken too fast for a Cathedral." Did Beethoven mark his *tempi* to suit the place of performance?

"A Score of Famous Composers" is the title of a new book by the accomplished litterateur and critic, Nathan Haskell Dole, of Boston, which T. Y. Crowell and Co. of New York publish. The book is welcome. Though written particularly to interest the young, Mr. Dole has maintained a manly and fluent style in each of the twenty essays. Accompanied by their most authentic portraits, the book contains sketches of Palestrina, Purcell, Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Rossini, Weber, Schu-

bert, Spohr, Meyerbeer, Mendelssohn, Schumann, Chopin, Glinka, Berlioz, Liszt, and Wagner. The sketches are largely biographical, Mr. Dole attempting little in the way of criticism, but in his researches he has uncovered many a new fact, settled disputes, and tipped over and demolished all the myths he came across. The book has a pretty cover.

J. Bunting who writes the best things on music that come out of Philadelphia, finds a hopeful significance in the fact that a general drawing of new lines has taken place around the vast but unseen field of Wagnerian composition. We were of opinion that the "new lines" were all spliced Wagner.

Nuggets. Hanslick calls the intermezzo from "Cavalleria Rusticana" a "charming piece of beautiful tone color," but a Chicago critic says "it is an excessively common piece of writing possessing no musical worth whatever."—An advertising agent being short of sensations declared his prima donna to have scaled the walls of the leaning tower of Pisa; to those who heard the sumptuous creature sing the part of the crazy Lucia, in Boston Music Hall on October 13th, the spectacle of Laura shinning the under side of Pisa's column would have been far more edifying and instructive.—"We for one" has returned to Boston: "albeit"; get out the French dictionary.—Mr. Dole is already at work on an adaptation of Mascagni's "L' Amico Fritz" for Mr. Schirmer.—Certainly our Mr. Fullarton of Boston, now assistant to the great Mr. Blowitz, Paris correspondent of the *London Times*, would never have written so stupidly of "Lohengrin," as did his chief, who said: "Vandyck sings admirably his opening air and the large and fine page which precedes the entrance of the knight arouses veritable cries of enthusiasm."—Kings and queens wait on Patti, and now comes the tale that the City of Paris is at her disposal, that is, the ship of that name will make a special trip in November to bring the queen of Welshland to these shores.—The successor to Dr. F. L. Ritter at Vassar college is E. M. Bowman.—We are so musical in Boston that streets in the new districts will perpetuate the names of men illustrious in the art: Nikisch avenue conducts travel over an eminence; Wagner street is by no means a level plain; on Goldmark street roses grow, while only serious folk congregate on Brahms avenue; there is music and cards in Liszt court, and keen minds dwell on Schumann park; Mendelssohn road is avoided by triflers who look askance at Rubinstein terrace but who linger in Schubert fields. GEORGE H. WILSON.

METAMORPHOSES OF OLD SONGS.

It has been said that there is often more of history in a word than in a monument, and to this statement may be added the correlative one that there is more history in some songs than in many state archives. Especially is this the case with children's songs, which seem to pass from generation to generation, sometimes undergoing odd changes. If, for example, one studies the nursery songs of even Mother Goose, one can find threads which lead to a remote antiquity. "Ride a Cock-horse" seems but a puerile subject, yet if one mounts the aforesaid steed, and careers through the misty past, he will find the cock-horse existing even in ancient Greece, under the guise of the "hippo-griffus," a

strange beast, half horse, half dragon. Scarcely less antique is the refrain of "hey derry down" met with in many of the old English songs. Philologists have traced this refrain back to an epoch preceding the advent of the Normans in England, and even beyond the time of the Saxons. It is probable that this now meaningless phrase, which is used as the refrain of many a baccahanalian or comic song, was originally a druidical incantation. Nor is this the only song refrain which has undergone transformation from dignity to ribald use, for the jovial burden of "tol-de-rol" came from a sad phrase of the old Scotch,—“Hey 'Trolly-loly,”—which was equivalent to “Heigh-ho!” being a term of dejection. The metamorphoses of some entire songs have been as strange as the changes of the above phrases; the comic ditty of the “Three Crows” for example, was originally an earnest song in praise of fidelity and after describing the death of a brave knight, speaks of the true-heartedness of his adherents, in lines such as,

“His hounds they lie down at his feet,
Soe well do they their master kepe.”

“Now yonder comes a fallow doe
As great with young as she might goe.
She lifted up his lifeless head
And kissed his wounds that were soe red,”

adding finally as a sort of moral

“God send to every gentleman
Such hounds, such hawks, and such leman” (sweetheart).

A better metamorphosis has taken place in the pretty little round, “Come follow, follow, follow me,” which was formerly a catch, and in response to the question, “Whither shall I follow thee?” wound up most unexpectedly with “To the gallows-tree!” but it is now sung more innocently “To the greenwood tree!”

There are many songs which were composed in the time of Charles II., whose music is in vogue to-day, whose words were of the most infamously indecent description originally. Henry Purcell, to the shame of that epoch be it said, brought fourth many of these. But since even Shakespeare at times descended to the level of his age, we need not too bitterly blame the musical genius (the greatest that England ever produced) for trying to earn an occasional shilling by turning out such wicked musical compositions. Some of the early English ballads tell of times of persecution, of bigotry, and of intolerance. Naturally these musical works have undergone transformation in modern times, but one “The Jew’s Daughter,” has remained intact, and tells of the murder of Hugh of Lincoln, which took place A. D. 1255, and was charged upon the Jews of Lincoln, of whom over 200 were brought to London and tried, with torture, for a mythical crucifixion of the unfortunate lad.

A tale of ancient jealousy has come down to our times, in the Scotch song “O waly, waly up the bank” which refers to the separation of Lord Jamie Douglas from his wife. The original tale reads very much like the plot of Shakespeare’s “Othello,” for there was an Iago in the shape of a certain Lowrie of Blackwood, secretary to the Douglas, and, in default of the fatal handkerchief which plays so important a part in the Shakespearian tragedy, this wicked man placed a pair of boots in such wise that the jealousy of the marquis was aroused, and a pathetic separation followed, of which few who sing the song know anything.

Some of the odd transformations of songs are due to what must originally have been something very like theft. Thus “Willie we have missed you” is only a paraphrase of the famous Scotch song, “Jock o’ Hazeldean.” The yet more celebrated “John Anderson my Jo” is suspiciously like “When Johnnie comes marching home again,” a popular song of war times. But sometimes these resemblances to the Scotch music come about very innocently. Thus a Strathspey changed into “Oft in the still night” and this is by no means a distant relative to “Nearer my God to Thee” thus making a favorite hymn tune first cousin to an ungodly and very energetic dance. Such changes might occur through the unconscious retention of a tune in the mind, as once happened to Mendelssohn while composing “Elijah;” he had heard “Auld Robiu Gray” sung to Leeves’ tune (this popular melody is not the original tune which went with the words) and the melody clung to his memory without his being aware of the fact. When therefore, he set the words of “Oh rest in the Lord,” to the extreme horror of the publisher, he used Leeves’ tune without in the least being conscious of plagiarism. When his attention was drawn to the fact, he altered the melody, but the careful observer will still discover something of the flavor of “Auld Robiu Gray” in “Oh rest in the Lord.”

Many of the songs of the German students have been stolen and reproduced in new guises on this side of the Atlantic. “Maryland, my Maryland” for example, is note for note the old German song “O Tannenbaum” a song in praise of fidelity. The simple little song, so often heard in kindergarten or Sunday-school as “O come, come away” is one of the most popular of the student-songs, but in Germany it represents the merits of a very fiery punch called “Crambambuli.” Our national music is full of metamorphoses akin to those mentioned above, “Yankee Doodle” being old English, “The Star Spangled Banner” a jovial drinking song, and “America,” the English national anthem. Even the hymnology is not exempt from these inopportune resemblances, for “Son of my Soul” is not very far from Mozart’s “Se vuol ballare,” and many other instances of metamorphosis might be cited, but enough has been noted to prove that Solomon’s saying, “There is no new thing under the sun” may be very strongly applied to music.

LOUIS C. ELSON.

COUNTERPOINT WITH A SOUL.

Stopping for a second to speak to a friend in the foyer of the Metropolitan Opera House one night last winter, a sudden gust of cold surprise swept across my mind. I overheard the voice of a man whom I knew to be a lover of all music from Bach to Tschaiowsky, a musical antiquarian of no small learning and an executive musician of home-satisfying accomplishment, declaring that Richard Wagner was unskilled in counterpoint. I stood silent and motionless for an instant, while through the crannies of the closed doors leading into the saffron-hued auditorium ebbed the tones of the orchestra sounding the prelude to “Die Meistersinger.” And I heard—and so did he, unless his ear was choked by prejudice—three themes moving simultaneously and without discord.

As I passed around the foyer to that holy side door through which the Gotham scribes go to sit at the feet of

genius, I thought: "There is counterpoint and counterpoint. Here is a man who knows Bach's 'well tempered Clavichord' better than I know the Lord's prayer, but who does not recognize Wagner's counterpoint. That man is, so far as counterpoint is concerned, behind the age. He is lingering on the borders of the 17th century, and he says in his heart that there is no counterpoint without a fugue."

A man who fails to perceive the glory of contemporaneous counterpoint misconceives the whole spirit of musical history. As God made man out of the dust of the earth, so have the masters of the 19th century made music out of the dust of the middle ages. Away back in the 12th century we see as through a glass darkly a horde of students thronging the streets of Paris and swallowing, in a mad and dyspepsia-defying manner, all kinds of learning in scraps and lumps, without order, without system. The University of Paris and the Cathedral of Notre Dame, the latter glorified throughout Christendom as a well of architectural beauty undefiled, the former celebrated, even by Pope Alexander I., as "a tree of life in an earthly paradise," were their objective points. Out of the throng of scholars, quacks, students and roysterers there breaks upon our vision one earnest, industrious musician, Jean Perotin, striving to find some laws by which tones could be made to proceed in an orderly manner.

Evidently a man of method,—an orderly, peaceable, mechanical, plodding sort of person was this Jean Perotin. Perhaps he did not work out the musical problem of imitation, but he is the first who left a record of it in his writings. If you would find it, seek for it in his "*Posiu adjutorium*" between the 81st and 92d bars. So much for Perotin. What happened next? His successors took up this business of imitation, and in a few short years developed double counterpoint. Well, 500 years rolled away and counterpoint had passed the period of mechanical development and reached the loftiest heights of ecclesiastical expression. Orlando Lasso and Palestrina built great Gothic temples of music that will stand longer than St. Peter's or Westminster Abbey. But still counterpoint meant canon and fugue. Then came the birth of opera at the Palazzo Bardi, and music awoke to know that her mission on earth was not only to sing man's love of God, but his love of woman, his fear, his hate, his hope, his despair,—in short the awful content of his limitless soul.

Did counterpoint die? Not at all. But there grew up in our glorious art a new kind of counterpoint, undreamed of by Nicolas Gombert and Claude Goudimel, a free, untrammelled counterpoint, which breaks upon us in unexpected places to-day in all kinds of works from the humblest to the greatest. Listen to that solemn melody that begins the *allegretto* of Beethoven's seventh symphony. Presently as it continues to throb with its pulsating rhythm, there enters the broad pathetic song of the 'celli—another melody set over and against the first. It is not a canon, it is not a fugue; but it is counterpoint—even Dr. Johannes de Mevris, of the Paris University, would have passed it as *contrapunctus a penna*. It is modern counterpoint; counterpoint not for itself but for an ulterior purpose, the one great, glorious purpose of modern music, to express the soul of man. Up and down the scale of musical excellence

you find it. Turn to Delibes' "Naila" waltz. There never was a truer piece of counterpoint written in the days of Josquin des Prés than that 'cello melody that glides in beneath the principal theme of the first strings, like a new dancer come upon the ball-room floor.

And as for Richard Wagner, how could his system of *leit motiven* exist for ten consecutive measures had it not been for the labors of those cloistered scholiasts of the middle ages, building note against note like ants heaping up sand? The very body of Wagner's music is counterpoint, free counterpoint, not canon and fugue. And it is counterpoint with a soul in it, for every time two or more themes sound simultaneously the orchestra becomes so eloquent with rich meanings that its utterance throbs upon the air like the magnetism of love. It was a happy time for the tone art when in the Autumn days of the 15th century the folk-song wooed and won the fugue.

W. J. HENDERSON.

DVORÁK'S REQUIEM; STANFORD'S "EDEN."

From the *London Athenaeum* of Oct. 17.

EDEN.

Prof. Villiers Stanford's oratorio "Eden" demands most careful consideration on account of the mass of machinery, if it may be so termed, which the composer has brought into play for the carrying out of his design. Not only have preconceived notions of oratorio to be discarded, but in order to maintain impartiality it is necessary to follow the composer in his wanderings from school to school of composition, noting the measure of his success in each. The process is difficult and perplexing, but it must be attempted, for in no other way can justice be rendered to the score of "Eden." It may well be that in dealing with a libretto, or rather with a dramatic poem, so full of suggestive matter as that of Mr. R. S. Bridges, which was noticed a few weeks ago (*Athen.* No. 3327), the composer felt himself constrained to mould his thoughts into divers shapes in order to avoid monotony. At any rate, he has ranged in spirit over the history of music, and has culled freely from the methods of the motet epoch, and just as freely from the harmonic and orchestral developments of Wagner and Berlioz.

If the best substitute for originality be eclecticism, Prof. Stanford has succeeded very well indeed, for no other score with which we are acquainted is so noteworthy for varied phraseology and effects as that of "Eden." In the first act, entitled "Heaven," an archaic style is for the most part adopted, but with reservations. The hymn of the angels, "We, thy love kindling fire," is a six-part motet in the Mixo-Lydian mode, with one F sharp just before the threefold cadence "God of might! God of love! God of light!" in which here, as elsewhere, the full orchestra enters with the utmost sonority. The strict sixteenth century style is also maintained in the clever and pleasing five-part Madrigale Spirituale "Flames of pure love are we;" but elsewhere modern feeling is permitted to enter more or less freely, despite the liberal use of the first two phrases of the hymn "Sanctorum Meritis" from the Sarum Missal. Other noteworthy sections of this act are the tenor solo for the Angel of the Earth, and the concluding fugal chorus, which is finely worked up. To complete our description it must be noted that the oboes and the bass voices are not employed, and that extensive use is made of leading themes meant to typify the Divine power, visible beauty, the pastoral side of nature, &c. The motives are melodious, and are subsequently re-introduced with much effect. But in spite of much that is admirable, this portion of the work produces an impression of undue length, but for this the poet rather than the composer is responsible. The lines assigned to the angels of the sun, the planets, visible beauty, poetry, and music, contain many examples of felicitous word-painting, but their musical setting unduly prolongs the scene. At the sacrifice of abstract beauty, Prof. Stanford should have adopted a declamatory rather than a lyrical style in portions of the scene for the sake of compression.

As it is, there is a positive sense of relief when the listener is transferred in imagination from the celestial realms to pandemonium. Here may be noticed the only strong direct reminiscence in which the composer has indulged in his work. In the first "act" a phrase here and there recalls the corresponding section of 'Parsifal,' and the opening of the second act contains some harmonic progressions which Wagner uses in the introduction to the scene in Klingsor's castle. The resemblance, however, goes no further. A figure in which the interval of the augmented fourth is conspicuous premeates the entire part, and its suitability to accompany the infernal converse will be at once apparent to musicians. Other salient features are the chromatic distortion of the motive of Divine power, the sudden and startling entry of the basses, the horrible caricature of the threefold cadence mentioned above, and the faintly heard echo of the same in its pristine form just before the conclusion of the act. The vocal part-writing throughout this scene is splendidly free and vigorous, but the sombre tone-colour would have been better preserved had the composer written only for male voices. The music allotted to Satan is not unduly discordant, and the principal solo, "I will go forth," is even grateful to the singer. Careful examination of the score reveals many clever uses of the leading themes in the celestial music, but some of these may well escape attention in performance.

The third act entitled "Earth," is in two scenes, the first of which deals with the Fall. It opens with a charming, but too brief duet for Adam and Eve, in which the pastoral motive holds an appropriate place. It is very delicately orchestrated, and in a melodic sense is the most pleasing number in the work. The undulating movements of the serpent are cleverly suggested in the orchestra, and in the duet between Eve and the tempter fragments of the celestial and infernal music are worked up in what may be termed a Wagnerian pattern. Specially suggestive of the Bayreuth master are the passionate *ensemble* after Eve has tasted the forbidden fruit and the crashing augmented fourths when Satan disappears. A chorus of angels, a solo of lament for Adam, and a duet of prayer (the last written partly as a canon, two in one) follow without break, and the scene ends with a quartet for Adam and three Angels, melodious and expressive of consolation and hope. The final scene, "Adam's Vision," offers plenty of opportunity for picturesque writing, of which the composer has fully availed himself. The Vision of War is a remarkably stirring chorus; and the Visions of Plague, Famine, and Diseases, culminating in a "Pain" chorus, are most graphically treated. Throughout this "Masque of Evils" Prof. Stanford is at his best. When the Angels of Poetry and Music approach hand in hand, the motive of Beauty returns, and forms the principal figure of accompaniment in the duet. The Chorus of All-Seers for tenors in unison is vigorous and diatonic, and when the Vision of Christ forms the climax of the Masque the celestial music of the first act returns. The words of the Redeemer are directed to be sung by six baritone of similar quality in the chorus, and the effect is novel and pleasing. From here to the end the only new material is a "Sleep" chorus as the vision fades away, and the *pianissimo* close is extremely effective. We have endeavoured to make the foregoing sketch descriptive rather than critical, as it would be rash to pass final judgment on a work of such lofty aim after but one performance. It is certain that the composer has suffered from the excess of material with which the poet has provided him. Each act of Mr. Bridges's book might have been made the basis of a complete work, thus forming a trilogy. But whatever else the score of 'Eden' may be, it is a monument of superb musicianship; and if the heart is not always touched, the intellect is invariably satisfied. We do not approve of self-imposed fetters in composition, but it must be allowed that Prof. Stanford moves in them with ease and grace.

THE REQUIEM.

Antonin Dvorák's new Requiem Mass made a vast impression, despite a most imperfect performance. The work had been awaited with keen interest, for since the comparative failure of the oratorio "St. Ludmila," five years ago, Dvorák had not given any further evidence of his genius in the department of choral music. If it

be true, as alleged, that the idea of writing a Requiem originated when the news of the death of Cardinal Newman reached the Bohemian composer, the world is indirectly indebted to that distinguished ecclesiastic for one of the noblest and most beautiful tributes to the dead that ever proceeded from the hand of a musician. Comparisons with the magnificent "Stabat Mater" are inevitable, and it will be as well to face them at once. The resemblances are strong, but there are also points of divergence. In the older work the iteration of certain melodic figures is the most conspicuous feature, but in the newer one phrases in full harmony (for the most part of a bold and unconventional nature) are more prevalent, though the former device is in a particular manner adopted to a dangerous extent. The much discussed figure of four notes comprised within the limits of a diminished third reappears with a frequency that is almost irritating, as it is impossible to comprehend fully its significance. It may be intended to suggest prayer, as the analytical programme ventures to suggest, or personal grief, or deprecation of Divine wrath. One way out of the difficulty would be to designate it prosaically as the diminished third motive. It occurs more frequently in B flat minor than in any other key, and is subjected to rhythmic, but never to melodic variation. Since we have here no regular development of a story dramatically treated, as in "Eden," an analysis of the work number by number would be unintelligible without the aid of illustrations in music type, and even with them no adequate idea could be formed of the effect of the work in performance. On the other hand, those acquainted with the characteristic methods of the composer will feel no difficulty in comprehending the purport of more general observations. Roughly stated, the score is made up of three devices: the reiteration of certain phrases, and the presentment of ideas in striking harmonic progressions, as already indicated; and, thirdly, a flow of expressive melody. Of the last we gain very little until the "Recordare," an exquisitely beautiful quartet developed at considerable length. Another example is the "Offertorium" for quartet and chorus, though this may be regarded as a series of variations on a broad and dignified theme. A third is the "Sanctus" and "Benedictus," which form one movement, at first in six-four and afterwards in nine-four measure. The harmonic richness of the score is most conspicuous in the "Dies Iræ," which is remarkably simple in plan, though almost overpowering in execution. It is constructed chiefly on long pedal points, which are sustained by 32-foot tone on the organ, bass trombone and tuba in octaves, bassoons, continuous drum roll, and double-basses, the last-named instruments maintaining a semitonal trill. Meanwhile the voices are moving in stately dotted minims, while the violins reiterate a short sharp figure suggestive of lightning flashes. The effect of the entire combination is, as we have said, stupendous, and has never been surpassed in any setting of the same words. Many isolated passages might be cited in which impressive effects are gained by merely series of triads, either with full orchestra or with voices unaccompanied in close harmony. One other favorite device has yet to be mentioned. It consists in making the chorus utter short and rapid sentences, chiefly in monotone, while the musical interest is maintained by the solo voices and the orchestra. Admirers of imitative and fugal writing will find little to interest them in the "Requiem." The "Quam olim Abraham" is set almost inevitably as a fugue; but even in the exposition strict rule is not observed, and in the development liberty soon degenerates into license. A more serious defect is the frequently ungrateful writing for the voices, several passages being almost impossible to sing in correct intonation. The worst examples occur in the penultimate movement, "Pie Jesu," which should be promptly rewritten, for in its present shape it is impracticable. The "Requiem" is, in short, the work of a born rather than a made musician. Its faults are those of genius uncured by discipline, and it owes absolutely nothing to any other composer. Dvorák himself speaks through every line, and it must be accepted or not without comparing it with other settings of the same text. We have little doubt what the eventual verdict will be, for originality in idea and expression is too rare not to be highly valued whenever it manifests itself, in spite of technical imperfections which would not be forgiven in less gifted composers.

THE MUSICAL SEASON OF 1891-92.

THE CALENDAR.

Though incomplete, this article will furnish data of value to those interested in concert happenings throughout the country.

BOSTON.

The dates of the public rehearsals and concerts of the Boston Symphony Orchestra are as follows: October 9-10; 16-17; 23-24; 30-31; November 13-14; 20-21; 27-28; December 4-5; 18-19; 24-26; January 1-2; 8-9; 22-23; 29-30; February 5-6; 19-20; 26-27; March 4-5; 11-12; 25-26; April 1-2; 8-9; 15-16; 22-23. Among the intended novelties to be performed are: symphony, Sgambati; symphony No. 5, and symphonic poem, "The Tempest," Tchaikowsky; symphonic poem, "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Chabrier; "Carnival in Paris," Svendsen; ballet music, "Colombe," Mackenzie; symphonic poem, "La Sirene," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorák; symphony in F major, Felix Draesecke. Interesting features of the concerts will be John K. Paine's "Spring" symphony; "Carnival Scenes," Arthur Bird; "Pagina D'Amore," F. van der Stucken, and other works by American composers, including a new single movement piece by Chadwick. Other numbers are: overture "Le Roi d'Ys," Lalo; "Scenes Alsaciennes," Massenet; "Reformation" symphony, Mendelssohn; symphony in C minor, Spohr; "Ocean" symphony, Rubinstein; "Harold" symphony, Berlioz; overture, "King Lear," Litolff. No arrangement looking toward the formation of a permanent chorus has been made.

The Philharmonic Orchestra, Bernhard Listemann, Conductor, will give eight concerts at Tremont Theatre, on the afternoons of Thursday, Nov. 5-19; Dec. 10-31; Jan. 14-28; Feb. 18, and Mar. 3.

Among the novelties and less familiar music announced is: prelude, "The Deluge," Saint Saens; symphonic poem, "Francesca da Rimini," Tchaikowsky; overture, Chadwick, new; Unfinished symphony, Schubert; "Columbine and Arlequin," Delehaye; Circassian dances, Cui; symphonic poem, "Death and Apotheosis," Richard Strauss; symphonic poem, MacDowell.

Seidl Orchestra: Dec. 9, Jan. 13, Feb. 18, March 10.

Handel and Haydn Society; Dec. 20, "Messiah," Feb. 7, Mass in E flat; Mrs. H. H. A. Beach (new); April 10, Bach's "St. Matthew" Passion; April 17, "The Creation."

The Cecilia. Four concerts, each repeated to an audience of wage-workers. Nov. 30; Berlioz's cantata, "The Fifth of May," Dvorák's "Patriotic Hymn," Grieg's "At the Cloister Gate," Bruch's "Fair Ellen" and McCunn's "Lord Ullin's Daughter."

Apollo Club; Dec. 2-7; Feb. 17-23; April 27; May 2. Three concerts, each repeated.

Boston Singers Society. Dissolved.

Kneisel String Quartet; Oct. 19, Nov. 23, Dec. 28, Jan. 25, Feb. 15, March 7. The programmes will include: Quartet in B major, Beethoven; Quartet, Paganini; Quintet, Sinding; Suite, F. Ries; Quartet, A. Borodin; Quartet, Bazzini; Sonata, Tartini; Quartet, A major, Schumann.

Adamowski Quartet; Oct. 26, Nov. 16, Dec. 21. Among the selections performed will be a Horn trio, Brahms; Piano Quartet, Dvorák, and Quartets by Tchaikowsky and Novacek.

NEW YORK.

German, French and Italian opera, at the Metropolitan Opera House, beginning in December; Manager, Henry E. Abbey.

Philharmonic Society; Conductor Anton Seidl. Nov. 20-21, Dec. 11-12, Jan. 8-9, Feb. 12-13, March 11-12, April 8-9. Novelties, two tone-pictures, from dramatic ode, "The Sea," Nicode; symphonic poem, "Frühlingswogen," P. Scharwenka; symphony in G minor, Dvorák; symphonic poem, "Death and Apotheosis," Richard Strauss; symphonic fugue in C minor, Frederick Koch; violin concerto, No. 3, Bruch.

Symphony Society; Conductor, Walter Damrosch. Nov. 13, 14; Dec. 4, 5; Jan. 15, 16; Feb. 5, 6; March 4, 5; April 1, 3. The programmes will include the following: Beethoven, Symphonies 5-7; Berlioz, "Romeo and Juliet"; Brahms, Symphony No. 4, Violin Concerto; Schubert, Symphony in C; Sgambati, Symphony No. 2 (new); Tchaikowsky, Symphony No. 5, "The Tempest"; Wagner, Siegfried's Death and Funeral March.

Boston Symphony Orchestra; Nov. 3, Dec. 8, Jan. 12, Feb. 9, March 15.

Oratorio Society; Nov. 27, 28; Dec. 29, 30; Feb. 19, 20; March 25, 26. Works: Brahms, "A German Requiem"; Schumann, "Faust," Part III. (at first concert); Handel, "Messiah"; Bach, "St. Matthew" Passion; Saint-Saens, "Samson and Delilah" (first time in America.)

Metropolitan Musical Society; Jan. 12; April 26. Works: Veni Creator Spiritus, Mackenzie; "The Incas' Farewell," S. G. Pratt. Musurgia; Nov. 24; Feb. 9; April 19.

Rubinstein Club; Dec. 10; Feb. 18; April 21.

Liederkrantz; Nov. 29; Feb. 14; April 24.

Mendelssohn Glee Club; Dec. 1; Feb. 2; April 19.

Orpheus Club; Dec. 12; Feb. 5; April 30.

Arion Club; Nov. 8; Dec. 13; April 10.

Beethoven String Quartet; Nov. 19; Jan. 14; March 10. Works: Quintet with piano, in F, Brahms. Beethoven, Quartet, op. 127, in E flat; Afanasieff Quartet in A minor (new); Bazzina, Quartet in E flat, No. 3 (new); Schubert, Quintet, in C major; Raff, Piano Quintet, op. 407, in A minor.

Kneisel Quartet: Nov. 6; Dec. 11; Jan. 15; Feb. 12. Works: Brahms, quintet No. 2, in G major; and Borodin D major quartet, both new; Beethoven, quartet, in B flat; Paganini, E major quartet.

ANN ARBOR.

Under the auspices of the University Musical Society; Conductor, A. A. Stanley. Feb. 12, "Fair Ellen," Bruch; "Gallia," Gounod; "Wreck of the Hesperus," Foote. May —, Concert, with Boston Symphony Orchestra. May 17, "The Damnation of Faust," Berlioz.

BROOKLYN.

Boston Symphony Orchestra for Philharmonic Society; Nov. 6, 7; Dec. 11, 12; Jan. 15, 16; Feb. 12, 13; March 18, 19; April 29, 30. Seidl Society; Oct. 29; Nov. 10; Dec. 15; Jan. 11; Feb. 14; March 15; April 12.

Amphion Society; Conductor, C. M. Wiske. Dec. 17; Jan. 14; Feb. 18; March 17; April 15.

Choral Society; Conductor, C. M. Wiske. Dec. 8; Feb. 16; May —.

Apollo Club; Conductor, Dudley Buck. Dec. 8; Feb. 9; April 26.

BALTIMORE.

Boston Symphony Orchestra; Nov. 5; Dec. 10; Jan. 14; Feb. 11; March 17.

Baltimore Symphony Orchestra; Conductor, Ross Jungnickel. Nov. 12; Friday, Dec. 4; Thursday, Jan. 28; Wednesday, Feb. 17; Thursdays, March 10 and 31. Among the novelties proposed are: "Legends and Slavonic Dances" (second series), Dvorák; suite, "Scènes Poétiques," Godard; music to "Les Erynnés," Massenet; overture, "Im Frühling," Goetz; concert overture, Jadassohn; suite, "From Holberg's Time;" overture, "Autumn," Grieg; overture, "Le Roi d'Ys," Lalo; scherzo, Cui; suite for string orchestra, Klengel; "March Slav," "Dance Cossaque" from "Mazeppa," Tchaikowsky; symphonic poem, "Wallenstein," Rheinberger; symphonic tone picture, "Ivan the Terrible," Rubinstein.

Baltimore Quintet Club; Concerts of Chamber-music.

CINCINNATI.

There will be no May Biennial Festival.

The College of Music will manage a series of twelve subscription concerts.

CHICAGO.

German, French and Italian opera; Manager, Henry E. Abbey. Begins a five weeks' season in November.

The Chicago Symphony Orchestra; Conductor, Theodore Thomas. Oct. 16, 17; 23, 24; 30, 31; Dec. 18, 19; Jan. 10, 11; 15, 16; 22, 23; 29, 30; Feb. 5, 6; 12, 13; 19, 20; 26, 27; March 4, 5; 11, 12; 18, 19; 25, 26; April 1, 2; 8, 9; 15, 16; 22, 23.

Chamber-music by the Jacobson String Quartet; Chicago String Quartet, and the Max Bendix String Quartet.

Apollo Club; Dec. 25, 26, "The Messiah," Feb. 15, 16, "The Damnation of Faust," Berlioz; April 4, 5, Cantata, "Reformation," Becker.

DETROIT.

Musical Society; Conductor, A. A. Stanley. Dec. 28, "The Messiah," Feb. 28, "The Kobolds," H. W. Parker; "Lord Ullin's

Daughter," Mac Cunn; "Fair Ellen," Bruch; March —, Symphony concert, intended works include Chadwick's "Melpomene" overture; May 16, "The Damnation of Faust," Berlioz.

MILWAUKEE.

Milwaukee Musical Society; Dec. 15, "The Song of the Bell," Bruch, and several miscellaneous programmes.

MONTREAL.

Philharmonic Society; Conductor, G. Couture. At Christmas, "The Messiah." Spring festival: "The Spectre's Bride," Dvorák; "The Deluge," St. Saëns; "Story of Sayid," Mackenzie; "Hymn to the Nations," Verdi.

NEW ORLEANS.

Opera in French. Included in the intended repertory are these novelties: Reyer's "Sigurd," Massenet's "Herodiade," Guiraud's "Tinolino," and of opera bouffes: "Miss Helyette," by Audran, and the "Voyage of Zuzette," as well as a new ballet pantomime entitled "L'Enfant Prodigue."

PHILADELPHIA.

Boston Symphony Orchestra; Nov. 4; Dec. 7; Jan. 11; Feb. 8; March 14.

New York Symphony Orchestra; Nov. 30; Jan. 4; Feb. 24; March 21.

Philadelphia Chorus; Dec. 18, "The Messiah;" Feb. 5, first and second parts of Haydn's "The Creation;" "The Desert," David; April 29, "The Light of Asia," Buck.

PROVIDENCE.

Boston Symphony Orchestra; Oct. 21; Nov. 18; Dec. 16; Jan. 27; Feb. 29; April 6.

New York Symphony Orchestra; Dec. 11; Jan. 20; Feb. 17.
Arion Club concerts as usual.

PITTSBURG.

Mozart Club, Conductor, J. P. MacCollum: "Eve," Massenet.
New York Symphony Orchestra: Jan. 5-6.

SPRINGFIELD.

Hampden County Musical Association, Conductor, G. W. Chadwick: Nov. 16, concert with New York Symphony Society orchestra, will include "Fair Ellen," Bruch. At Christmas, "The Messiah." Works at usual May festival will include: "The Spectre's Bride," Dvorák; "The Creation;" "Redemption Hymn," J. C. D. Parker; and a new choral piece by Mr. Chadwick.

ST. LOUIS.

The Chicago Symphony Orchestra will give six concerts: Nov. 2, 3; Feb. 8, 9; March 14, 15.

TAUNTON.

Festival of Southeastern Mass. Music Association, Conductor, Carl Zerrahn. Nov. 10, "Hymn of Praise," Mendelssohn; Nov. 11, "The Holy City," Gaul; "Arminius," Bruch; Nov. 12, "Gallia," Gounod; "Judas Maccabæus," Handel.

WASHINGTON.

Choral Society, Conductor, Walter J. Damrosch; Associate Conductor, E. Szemaleng; Dec. 2, dedicating the new Metzerott Hall, "The Messiah;" Jan. 27, miscellaneous programme of American compositions; May 5, "The Damnation of Faust," Berlioz, with Symphony Orchestra of New York.

Boston Symphony Orchestra: Dec. 9; Jan. 13; Feb. 10; March 16.

New York Symphony Orchestra; Dec. 2, 3; Feb. 3; April 6; May 4, 5.

The Seidl Orchestra, and the Georgetown Orchestra (amateurs) will give concerts.

Concerts by the New York Symphony Society Orchestra, not included above: Nov. 23, Hartford; 24, New Haven; Dec. 8, Worcester; 10, Portland; 15, Albany; 16, Rochester; 18, Ithaca; 24, Orange; Jan. 7, Lancaster, Pa.; 13, Orange; 18, Morristown; 21, New London; Feb. 9, Cleveland; 11, 12, Louisville, Ky.; 16, New London; 25, Orange; March 24, Orange; April 19, Morristown.

MUSIC IN BOSTON.

A butchery of Mascagni's vital and dramatic "Cavalleria Rusticana," began the season in Boston. The assassins were the Emma Juch Opera Company. A week or so later an unequal but more deserving presentation of the work was given at one of the theatres by a company hailing from the Casino, New York. The intention of this interpretation was excellent and Miss L'Allemand's *Santuzza* was a portrayal of much force, but in place of the great artists and singers demanded by the leading tenor and bass parts were two fellows of feeble vocal strength. The orchestra was inefficient though painstaking. The performance was led by a good conductor. The setting was admirable. But it was Aronson's, not Mascagni's "Cavalleria" that was given, so we defer criticism until there cometh a company fit to undertake the work.

Quite imperceptibly best Boston moved towards Music Hall on the evening of the first Symphony concert, eager again to woo Enterpe. Mr. Nikisch met a very large audience, when he came upon the platform to conduct Beethoven's "Dedication of the House" overture, which was to begin the eleventh series of Symphony concerts, the third under his direction. In addition to Beethoven's overture, the first programme included for orchestra the "Good Friday Spell" from "Parsifal," and Schumann's "Rhenish" symphony. Mr. Henschel accustomed us to the overture by religiously playing it to inaugurate each of the three Symphony series which he directed. It is just as well that his successors repudiated the practice, for the overture is not one of Beethoven's best.

The E-flat or "Rhenish" symphony had not been heard here before under Mr. Nikisch. While it is, perhaps, less "Schumannesque" than the G-major or D-minor, it is much more popular than either. The religious pomp of the fourth movement and the gaiety of the *finale* are intelligible and interesting, while the abstract character of the other two symphonies oftentimes depresses rather than cheers. The reading of the symphony was in accord with that of the other great Schumann pictures Mr. Nikisch has spread out before us. Our conductor seeks a meaning in the printed page; he is always an interpreter, never merely a performer. This characteristic was notably seen in the playing of the beautiful "Parsifal" music.

The singer at this concert was Mme. Lillian Nordica, who sang the familiar *scena* "Ah Perfido" and *Elizabeth's* aria from the second act of "Tannhäuser." In the first selection she was somewhat overweighted, though the effort was artistically made. The Wagner music, however, made a deeper appeal to her and was, therefore, more successful. Mme. Nordica is such a vital singer and enjoys her art so completely that it is always a pleasure to hear her. Her voice is brilliant, though somewhat cold, and her method is good.

The programme of the second Symphony concert began with an unfamiliar suite by Tchaikowsky, his third, *opus* 55. While not so pertinent an example of the emotional power of the "rough Russian"—personally Tchaikowsky is a charming man—the suite is an interesting piece of music, showing great technical prowess in the last movement, a theme and variations. The variations are marked by ingenuity and a splendid muscularity; the *finale* is quite "Meyerbeerian" in its grandiose swing. The suite was well liked. Next on the programme was the prelude to Mascagni's "Cavalleria Rusticana." Following two butcheries, Mascagni really had a chance at this concert. The playing of the prelude was highly dramatic; the vital melodies made their effect, and for the first time here. The serenade, which interrupts the progress of the overture, was sung by Mr. W. J. Winch with real fervor and passion. The singer's voice, however, was not freely emitted. The minuet and fugued *finale* from Beethoven's C-major quartet of *opus* 59, played by all the strings, followed the Italian. Mr. Nikisch and the town are justly fond of the strings of the orchestra; but it is not in quartet music that the town cares to hear them, however much Mr. Nikisch may. After some songs by Schubert, Schumann, and the favorite "Murméludes Liifchen" by Jensen, sung sweetly by Mr. Winch to the exquisite piano accompaniment of Mr. Nikisch, Massenet's undramatic overture, "Phèdre," was played.

The playing of the orchestra at the two concerts was in the main admirable, though the first horn showed signs of not having ended his vacation early enough. The changes in the *personnel* of the orchestra include a new first 'cellist, Mr. Alwin Schroeder, who succeeds Mr. Hekking, and a new first trombone, a stout, fierce-looking player, replacing the blonde Mr. Stewart. The strings are as fine as ever.

At the first Kneisel Quartet concert, Brahms's new string quintet was played for the first time in this country. It is a noble work, not too scholarly or diffuse for the comprehension of the minor elect who do not go beyond Schubert in naming the romantics in chamber music whom they comprehend. Mozart's C-major quartet (K. 465) began the programme, the middle number of which was Schumann's piano quartet. Xaver Scharwenka was the pianist, and he is one of the best chamber players. Mr. Schroeder succeeds Mr. Hekking as 'cello player of the Kneisel group, and judged by his first appearance, he is an *ensemble* player *par excellence*. The quartet will not suffer by the change.

An interesting personality has come to town in Ferruccio Busoni, pianist and composer, the same Busoni who won the Rubinstein Prize at Moscow in 1890. Mr. Busoni has been engaged by the New England Conservatory and he has given a recital in the public hall of that institution. His programme included a couple of preludes of his own and a stunning transcription, also by himself, of the D-major prelude and fugue by Bach. Busoni is a fine artist and he is soon to be heard in the larger concert-rooms of the city.

The Cecilia Club proposes to repeat each of its four concerts this season to an audience of wage-workers, offering tickets to such only at the uniform price of twenty-five cents. This is one of the best ideas that ever came out of Chicago. It has proved a success there and it ought to be equally popular here. The Chicago way has been to utilize the foremen or other head men in factories and shops as assistants. Circulars are issued and the workmen and clerks make direct application to their employers. In Boston, the advice of several prominent firms has been asked, and the responses show a ready sympathy with the undertaking. It is understood that the "popular" repetitions will be exactly the same in every respect as the regular concerts, to which only the associate members will have tickets.

G. H. W.

MUSIC IN NEW YORK.

Anton Seidl and orchestra began a series of Sunday evening concerts at Lenox Lyceum immediately after closing an engagement at Madison Square Garden. Mme. E. Fursch-Madi, soprano, and Miss Leonora von Stosch, violinist, were the soloists, the last named, a debutante, proving to be a charming player. Miss von Stosch belongs in Washington and has just returned from studying in Europe.

Albert Grünfeld made his American debut on Oct. 23, at a recital given at the Madison Square Garden concert hall. He was assisted by his brother Hector, a violoncello player. The Grünfelds are popular salon players in Europe, particularly at the court of the Emperor of Austria. Criticism of their playing will appear in the *HERALD* for December.

MUSIC IN THE COUNTRY.

CHICAGO.

The first Thomas program in Chicago was: "A Faust overture," Wagner; symphony, No 5, Beethoven; piano concerto, No. 1, Tchaikowsky; dramatic overture, "Husitzka," Dvorák. Mr. Joseffy was the pianist. The second program with Sig. Galassi, baritone, as soloist, was: Suite, in D major, Bach; symphony, in C major, Schumann; aria; fantasie-overture, "Hamlet," Tchaikowsky; Wotan's Farewell, and Magic Fire Scene, Wagner. As we go to press the review of these concerts we expected has not arrived.

PHILADELPHIA.

A series of six evening and one matinee concert was given at the Grand Opera House, by the Metropolitan Orchestra, Anton Seidl, Conductor, beginning Oct. 19. The solo performers were: Mrs. Selma Koert-Kronold, Miss Maud Powell, Victor Herbert, Rafael Joseffy, Madame Fursch-Madi, Clara Poole, and Emil Fischer.

OUR ORCHESTRAS.

Here is a list giving the *personnel* of the four prominent orchestras in the United States, as organized for the season of 1891-1892.

BOSTON SYMPHONY ORCHESTRA.

ARTHUR NIKISCH, *Conductor*.

FIRST VIOLINS: Franz Kneisel, *Concertmeister*; C. M. Loeffler, T. Adamowski, L. Svecenski, O. Roth, E. Fiedler, A. Moldauer, D. Kuntz, H. Eichheim, J. Miersch, J. Hoffman, G. Strube, G. Boehm, F. Mahn, D. Hannemann, W. Kraft.

SECOND VIOLINS: J. Akeroyd, *Leader*; P. Fiamara, W. W. Swornsbourne, E. B. Marble, F. E. Schuchmann, Jo. Kneisel, S. Goldstein, C. deL. Delisle, F. Zahn, H. Berger, Jul. E. Eichler, J. Edw. Eichler, J. Michael, H. Burkhardt.

VIOLAS: O. Novacek, *Leader*; M. Zach, H. Heindl. W. Rietzel, E. Gruenberg, A. Kolster, G. Saner, J. Knecht, H. Hoyer, M. Kluge, O. Taubert, L. Post.

VIOLONCELLOS: A. Schroeder, *Leader*; L. Schulz, J. Adamowski, G. Campanari, E. Rose, E. Loeffler, C. Reibl, A. Heindl.

BASSES: A. Goldstein, H. A. Greene, G. Bareither, C. Barth, L. Jennewein, G. Gerhardt, H. J. Butler, A. Reinhart.

FLUTES: C. Molé, E. M. Heindl, Paul Fox; OBOES: A. Santet, L. Demuth; ENGL. HORN: F. Mueller; CLARINETS: G. Goldschmidt, P. Metzger; BASS CLARINET: E. Strasser; BASSOONS: A. Guetter, F. H. Guenzel, C. Dietsch.

HORNS: A. Hackebarth, J. Schneider, Fr. Hein, H. Lorbeer, C. Schumann; TRUMPETS: P. Muller, Jos. Mann, E. N. Lafricain; TROMBONES: E. Stolz, J. Abloescher, A. Rigg; TUBA: E. Golde. HARP: H. Schuecker; TYMPANI: C. R. Ludwig; DRUMS: H. D. Simpson; CYMBALS, TRIANGLE, ETC.: W. A. Field; LIBRARIAN: J. Sanerquell. Total, 87.

SYMPHONY SOCIETY OF NEW YORK.

WALTER DAMROSCH, *Conductor*.

FIRST VIOLINS: Adolph Brodsky, *Concertmaster*; Jules Conus, Max Maitret, Hermann Pnpke, Richard L. Kuehn, David Mannes, Frederick Schade, Herrmann Maedge, William F. Hofmann, Heinrich Bahrs, Felix Frank, William Kollmer.

SECOND VIOLINS: Franz Saip, *Leader*; Paul Granert, Richard Kurth, Franz Kirchhnebel, Emil Hörnig, Henry Boewig, Henry Schrieber, Joseph DeBona, Karl Geysersbach, Ernst Töpfer, Max Weil, Hermann Fischer Zeitz.

VIOLAS: Jan Koert, *Leader*; Louis Haenisch, Albert Reishelt, Johann Chlupas, Hans Sohny, Max Schelle.

CELLOS: Anton Hekking, *Leader*; Carl Hemmann, Hans Jaeger, Fritz Burckhardt, Emil Knell, Robert Reitz.

BASSES: Ludwig E. Manoly, *Leader*; George Kissenberth, Felix Leifels, Paul Eim, Max Baier, Fred. Ruethlein.

FLUTES: Carl Wehner, Otto Stoeckert, Charles Kurth; OBOES: Arthur Trepte, Carl Stowasser (also English-Horn), Karl Geysersbach; CLARINETS: Heinrich Kayser (also Bass Clarinet), Heinrich Giese, Louis Haenisch (also Viola); BASSOONS: A. Kirchner, Paul Pieschel.

HORNS: Adolph Belz, Wilhelm Schulze, Albert Riese, Berthold Riese; CORNETS: Louis Klöpfel Will E. Bates Ernst Töpfer; TROMBONES: Justus Pfeiffenschneider, Carl Böber, Otto Deis; TUBA: Anton Reiter.

HARP: Miss Inez Carusi; BASS DRUM: Frank Russell; SMALL DRUM, ETC.: Paul Grunert; TYMPANI: Emil Jordan. Total number of performers, 64. Total number of Instruments, 69.

(To be Continued.)

YOU MAY WANT TO READ

Harper's Weekly of Oct. 24, containing illustrated article on the Mendelssohn Glee Club of New York;

"*The Strand*" for Sept. and Oct., the new English illustrated magazine, containing an illustrated interview with Mme. Albani, and, in the department of "Portraits of Celebrities at different times in their lives," a sketch of Henry Russell, an English balladist who was popular in this country two generations ago;

The special Mozart number of the *London Musical Times*, to be published on Dec. 5;

That one of the editors of the *HERALD* will soon publish through Harper and Bros. of New York, a book of particular interest to all who care to be in touch with the times. It will be post octavo size, and contain two hundred and seven pages, and will be divided into chapters as follows: I. The Wagnerian Drama—Its Prototypes and Elements; II. *Tristan und Isolde*; III. *Die Meistersinger von Nürnberg*; IV. *Der Ring Des Nibelungen*; V. *Parsifal*. The author is Mr. H. E. Krehbiel;

That another one of the editors of the *HERALD*, Mr. W. J. Henderson has a book in press, to be published very soon, of which the following is the table of contents: I.—A study of “*Der Ring des Nibelungen*.” 1—The Story; 2—The Philosophy and the Humanity; 3—Some objections to leit-motiven; 4—Comments and Commentators. II.—Wagneriana: 1—The Book of *Parsifal*; 2—A Study in *Tristan*; 3—Endurance of Wagner's works. III.—Evolution of Piano Music: 1—Laying the Foundations; 2—Development of the Technique; 3—The Modern Concerto; 4—Some living players. IV.—Robert Schumann and the Programme-Symphony;

That a number of separate papers on musical topics by famous French musicians are among the valuable features to be presented in the coming year of *The Century Magazine*. Charles Gounod, has written an interesting paper of reminiscences of his youth, relating to the musical influences which shaped his career. M. Saint-Saëns is engaged upon an important paper on Liszt for this series, to which M. Ernest Reyer has contributed a study of Berlioz. A fourth paper by Massenet will complete the series. A sketch of Mozart by Mrs. Amelia Gere Mason, the author of “*Women of the French Salons*,” will appear in the December number apropos of the Mozart centenary.

PUBLISHER'S NOTICE.

To change the size of the *HERALD* with this issue was unavoidable. Those in the habit of binding their paper in yearly volumes are recommended to bind the ten *HERALDS* of 1891, preceding this, as this issue begins Volume 13.

MUSIQUE CONTEMPORAINE.

(From the French of Louis Gallet.)
Translation by Homer A. Norris.

NOTE. Those who read Han-lick's interesting article printed in the September *Herald*, had a first look at Gallet's book, “*Notes d'un Librettiste, Musique Contemporaine*.” Mr. Norris furnishes a second. The two articles should be read together.

G. H. W.

Within twenty years a considerable change of ideas and tendencies has been produced in the musical world. The centre around which dramatic composition formerly moved is no longer the same.

At the time of which I write there were two men, Hector Berlioz in France, and Richard Wagner in Germany, whose musical value was much discussed and whose works were oftentimes the object of disdain.

The influence of the Italian school, however, was diminishing and already G. Verdi, its most illustrious and militant representative of our days, was striving to bend his fiery temperament toward an art more severe and more pure.

Berlioz was doomed to disappear without seeing the real glorification of his work. We were far from the triumphal performances of *la Damnation de Faust*, which, a few years after his death placed his name in the first rank.

And it was not all at once that Richard Wagner became renowned. He knew with Berlioz and at about the same time, the hisses and hoots of the *Cirque* before receiving its victorious acclamations.

This man is a colossal genius: grand painter, grand musical poet, unique and inimitable, a luminous figure which the truly strong know how to contemplate and study not with a view toward servile imitation, but for an application of his powerful *esthétique* to their own personal resources; around these swarm an obscure army condemned to eternal sterility.

Richard Wagner has affirmed in his works a new poetry essentially German and one wholly contrary to our Latin spirit.—Our admiration for this poetry is not without reserve; our temperament will never be able to wholly accept it. It is probable, too, that if Richard Wagner, tardily yielding to patriotic pride, had not written works uniquely for the Germans they would not have been written as they are.

I cannot help thinking for example, that if *Tannhauser* had ob-

tained a great success at the Paris opera, it would have had a most decisive effect upon Richard Wagner.

He would have had the right to aspire to take, and he certainly would have taken on our first scene a place analogous and superior to Meyerbeer; he would not have gone from us with heart swollen with malice, would not for an instant have deserted the radiant heights of art for the *bas-fonds* of politics, would not have been disposed to write that senseless pamphlet *Une Capitulation* to which is due so many heart-burnings not yet extinguished, and most surely his “*faire*” (style, manner or execution) would have been French and not German.

His works would have been written with our theatre in view; they would have had the same subjects; they would have had the same grandeur and the same charm; but they would have had that harmony of proportions which are of pure French essence, and one day the Wagnerian Mecca would have been Paris instead of Bayreuth.

The Hypothesis is risked; is it unreasonable?

But there is always good hidden underneath all events which destiny brings to us. The influence of Richard Wagner, still very strong, would have been formidable and perhaps destructive if Paris had made of the Saxon composer one of her great men. We would have lost, drowned in a torrent of imitation, much talent that now holds a salutary freshness.

At the beginning of what one might call the Wagnerian hegira many of our composers took in hand and meditated this German Coran. Some trace of it remains in their works. The youngest and the most brilliant of this primitive epoch showed some taste for this new form as also at another occasion for Schumann's; but they never really resigned their originality.

The influence of Wagner has not yet ceased nor is yet ready to cease, but at the present moment it exercises itself outside the circle of composers really influential. These last understand that one can not make another Richard Wagner; they know that one would be able to take from such a grandiose entity nothing but its faults. Without having the pretension of doing better they force themselves to do something different.

This is why, in Europe, at the side of the wholly ideal influence of Richard Wagner, has been spreading the influence of the French school, a school where the qualities of grace, clearness, spirit and force dominate, bringing, I might say, to all people a musical expression most conformed to their passions and tastes.

This influence belonged for a long time to the Italian music and in a certain measure to the German. France has conquered it and holds it without contest.

That which the Italians and Germans did for our first scene at the beginning of this century we now do for all the European scenes. America also calls for our compositions; she has pride in art-matters and has the resources necessary to satisfy her desires.

Those who belong to what one might call the normal French school, are to-day ranged about the special section of the *Académie des beaux-arts*, or if younger, are proceeding gradually to follow their lead. These illustrious representatives of the Institute, Ambroise Thomas, Charles Gounod, Ernest Reyer, Camille Saint-Saëns, Jules Massenet and Léo Delibes, have their places already made in the history of our time; they constitute the divers notes of the brilliant scale of our national art.

Only yesterday the list was complete, but a void has suddenly come in their midst. Léo Delibes has disappeared, suddenly, as did Georges Bizet. His memory will remain dear to all who love music purely French and who are charmed by his gracious and smiling muse.

“*Lakmé*” will be classed among his works as is “*Carmen*” among Bizet's. In the immediate neighborhood of this group appears Ernest Guiraud, the elder brother of this new musical generation, a superior master of harmony, who, beside his works for the theatre, has been made justly celebrated by an admirable *suite d'orchestre*; Paladilhe, who, when hardly more than a child, triumphantly took the road to Rome, and has since been able to give us the measure of his value in “*Patrie*”; Benjamin Godard, of a musical race, indefatigable as a worker and full of confidence in his own strength; Victorien Joncieres, with a spirit of large eclecti-

cism ardently following a very high ideal; the delicate colorist, Theodore Dubois, author of "*la Farandole*," among other remarkable works, one of the most agreeable and spirited of ballets; Charles Widor who with his "*la Korrigane*" triumphed in the same field; Alphonse Duvernoy, whose works clearly mark him for the theatre; Gaston Salvayre of a generous Latin temperament; the spiritual and tender Henri Maréchal; Lenepveu, the author of "*Velleda*," but recently created by Madame Patti; Lefebvre, composer of an esteemed *Judith*, and many others of whom I have spoken in my *souvenirs*; after these a whole pleiades of young newcomers, *poete minores*, known only to their respective teachers, many of whom will be, in their turn, lights of our school.

Edouard Lalo, author of *Roi d'Ys*, has made his own large place outside their ranks. Above all, a sincere man, wrongly classed by some among the pure adepts of Richard Wagner, he labored long before realizing success.

In order to complete the list of forces in the field of French music, I should mention that troupe of lighter workers of whom the chief is Audran, the better soldiers Lecocq, Serpette, Varney, Hervé, Planquette, Pugno, Roger, and others.

My attention turns now towards another school entirely independent of academic touch, of whom the leader was César Franck, a master musician of great value, an austere genius working with the touching and superb *naïveté* of an explorer.

He has passed from us crowned with respect and admiration, having assuredly a high estimate of his own value, but happy, thankful and deeply touched at the least mark of sincere esteem. His best known works: *Ruth*, *Redemption*, *les Béatitudes*, all impregnated with great sincerity, are classed in the first rank. He has also produced two dramatic works known only to his intimate friends. César Franck was unknown to the masses while living, a fervid levite lost in the mysterious shadows of the musical sanctuary. The prestige of death begins to invest him with brightness; a short time will suffice to accord him a place that he would not have realized had he had the bad taste to live. He was much admired and much loved by the best.

Louis de Fourcaud, a sincere art critic who has always sustained unrecognized talent, and who co-operated largely in the happy destiny of Edouard Lalo's chief work, always speaks of César Franck with touching fervor. "In our school," said he to me very recently, "we have incontestably great musicians, but we have but one saint: César Franck. He is a true musical saint—a modern Bach—an ascetic who has sensed precious sacredness with both human grace and tenderness. His *Béatitudes* are a *chef-d'œuvre* unique in their style,—a *chef-d'œuvre* of profound humanity and religious intimacy. In chamber music he has few rivals. He is a proud classic with a serenity, a simplicity even in his complex dispositions which astonish and touch one. The domain of harmony has revealed to him things of rare preciousness. He diffuses about him by the clearness of instruction, by the authority of example, the taste, the love, the sense of strong and substantial music. . . ." César Franck's works are not his only fortune. He leaves many pupils. All is not pure gold in this succession, but some of them at least have given proof of their worth. Among these are Arthur Coquard, Henri Duparc, Vincent d'Indy, Albert Cahen, Augusta Holmes whose work Saint-Saëns so warmly praises, Camille Benoît and Julien Tiersot. To these may be added those composers who have rallied around his school such as the fiery and and fantastic Emmanuel Chabrié, Gabriel Fauré and Paul Vidal. Others, like Alfred Bruneau, at first pupil of Massenet, have simply shown in certain works tendencies towards Franck's theories. Having had occasion to closely study Bruneau's* work I am inclined to believe that his criterion is entirely personal.

I would mention Bourgault-Ducoudray, professor of history of music at the Conservatory, in the same way. He has much observed, much reflected. Lately he has turned his attention toward dramatic composition, and I hold the work of his not yet printed, one that will mark, in the most rational manner, another step in this modern movement.

This new school, whether inspired by Richard Wagner or César Franck or proceeding from an ensemble of principles not clearly defined, has been at times pictured as absolutely radical, having little consideration for others, and obstinately saying, "No salvation outside our Church!" In reality, looking at its work it is not so radical. There is always a great divergence, especially in dramatic art, between principles and acts . . . The intelligence of man urges him ever on toward progress; it is equally true that it leads him toward decadence. This is sometimes only the exaggeration of progress, as certain vices are only the excess of virtue.

Richard Wagner and Hector Berlioz, George Bizet and César Franck, the glorious dead and the illustrious living, will some day be in the rear. A phalanx of men will then rise and judge them. Has there not already been in Germany a sort of anti-Wagnerian clan? Do not doubt that we shall have the same in France. Indeed, some claim that already there is a tribe of bewailers in music, as well as painting and literature, who get their only satisfaction by hypnotizing themselves into the belief that they are the centre of the intellectual universe. That gives them pleasure and does no one harm. The eternally true and beautiful will not suffer by it. All that pure art has marked with her sign will remain.

The true French music will thus tranquilly evolve, modifying and perfecting her form, and at all times holding her respect for the teachings of the immortal masters. In this lay her strength. It prevents her from disdaining anything capable of aiding her toward perfection. And if her collective influence has been felt in Europe by the side of and sometimes above this formidable unity which is Richard Wagner, she owes it to that precious faculty of assimilation, which, added to her own original qualities, gives her greater force by studying other systems and works. According to Molière she takes good wherever she finds it; but she makes strictly her own whatever she borrows by animating it with her personal inspiration.

It is by all these scattered forces, over which I have cast a rapid glance, by all these active strivings to present from all forms of art one simple and harmonious composition, that the French School will continue to make itself felt in the musical movement of our time. I firmly believe it, and by this act of faith I finish.—
Paris, January 22, 1891.

BEST THOUGHTS OF OTHERS.

"Music and heaven are almost synonyms. By the consent of all ages, heaven has been represented under the conception of music. Heaven, as it is revealed through the open door of the Seer of Patmos, is the world of music.

"Music, as a revelation of the future world, gives us some of the definite conceptions we crave. It is an aid to thought. It works upon the heart, the centre of morality, the fountain of spiritual feeling. Music is chosen by the Lord to hold and express man's most vivid conception of moral perfection and highest happiness.

"There are four distinct reasons why music is used as a revelation of heaven. In the first place, music is so used because it is a divine creation, and heaven is a divine place. It is the vehicle and language of emotion, and heaven is a place where holy emotion reaches rapture.

"Again, music is the embodiment of harmony, and heaven is a place where redeemed humanity dwell together in harmony with one another and with God, the finest particular of the perfected human society in the world of spotless light.

"Lastly, music is a revelation of heaven because it is essentially religious, and heaven is religion perfected.

"Music was created for religion. Business does not need it, pleasure can exist without it, but when song dies out, where men are assembled for worship, the doors are soon closed. Hence the church in all ages has flourished unto song. There is no path to God so open and direct as that of sacred music. There is no divine warrant for turning the cornet, the flute, or the drum into atheists by forbidding them a place in the worship of God." (From sermon preached in Park Street pulpit, Boston, by Rev. David Gregg, D.D.)

* Since Gallet's book was published Bruneau has achieved a decided success at the *Opera Comique*, Paris, with his opera "*Le Riva*." Translator.

NEW ENGLAND CONSERVATORY ITEMS.

This department of the HERALD is conducted by the New England Conservatory, its continuance being stipulated in the contract transferring the paper to me. G. H. WILSON. Nov. 2, 1891.

To the Friends and Patrons of the BOSTON MUSICAL HERALD, and the General Public:

The management of the N. E. Conservatory of Music respectfully announce that it has entered into a contract with Mr. George H. Wilson by the terms of which the BOSTON MUSICAL HERALD is transferred to his hands, as editor and publisher, to be conducted by him as a high class musical journal, the entire financial responsibility of which he assumes.

Mr. Wilson has the confidence and good will of the Management of the Institution, which will retain such an interest in the paper as will render its character and success a matter of vital and abiding importance.

We recommend him most cordially to you and bespeak for him and the enterprise in hand your continued endorsement and support.

Yours very truly,

CARL FAELTEN, *Director.*

For the Management,

FRANK W. HALE, *Gen'l Manager.*

November, 1891.

It is with special satisfaction that the management is permitted to announce the engagement of Mr. Martin Roeder, late Director of the Royal Academy of Music, Dublin, Ireland, as an instructor for the Vocal Department. Mr. Roeder is well known on the Continent as a fine musician and an exceptionally capable teacher, many prominent vocal artists, in both Europe and America, having been his pupils. A fuller sketch of his life and work will appear in the next number of the HERALD.

The first program in the Beethoven-Cyclos, to be given during the year by Mr. Faelten and Mr. Mahr, was presented the evening of October 1st, and included the Sonata in A major, Op. 30, No. 1, and the Sonata in C minor, Op. 30, No. 2.

Sig. Busoni's recital the evening of Oct. 8th, filled Sleeper Hall with a highly interested and expectant audience, which included many of Boston's leading musicians and critics, among them Mr. W. F. Apthorp, Mr. Arthur Foote, the members of the Kniesel Quartet, Mr. Richard H. Dana, and others.

The programme was as follows:—

Bach, Prelude and Fugue, D major, for Organ (Transcription for pianoforte by F. B. Busoni); Beethoven, Sonata, C minor, op. 111; F. B. Busoni, Two Preludes, Allegro eroico, Alla marcia funebre, Scène de Ballet, No. 3; Beethoven, Ecossaises, adapted by Busoni; Chopin, Nocturne, C minor, op. 48, No. 1, Barcarole, F-sharp major; Liszt, Etude de Concert, "Waldesrauschen," "La Sposalizio" ("The Wedding") after Râphael's painting, "Mephisto waltz."

"From the moment that Mr. Busoni touched the piano there could be no hesitation in acknowledging him a virtuoso. His touch is that of the true artist—everything else may be acquired but that is inborn, it is at once powerful and delicate. The long, exceptionally slender fingers are under absolute control. No point of technique is left unconquered. In his expression also is found the true musician. It is no mere matter of dynamics as he plays; one feels that the player is thoroughly in sympathy with the work he is performing. He is as satisfactory an interpreter of the great master, Beethoven, as Boston has heard since von Bülow. Of course, Sig. Busoni did not perform the wonderful feats that von Bülow did, but in the selections played he not only evinced perfect comprehension on his own part, but made his audience also comprehend. And more cannot be required.

Finally, it is only just to say that Boston has acquired a musician who is sure to take a high rank among our resident pianists, on whom we now justly pride ourselves, and the Conservatory is to be congratulated.—*The Boston Advertiser.*

Mr. Busoni plainly aims at something higher than effect at all

hazards. He has another conspicuous merit, too: that of concealing his own technique. His execution is exceedingly facile, sure and brilliant, but he makes it so evidently and simply the means to an artistic end that it never stands in the foreground. In variety of touch he can vie with the best, and, unlike some pianists, he does not try to make the monotony of alternation between *pianissimo* and *fortissimo* pass for variety. He has the musical wisdom to show off his most delicate and most energetic colors against a neutral background of mezzo forte.

In musical feeling, and in sustained power of carrying through long passages without snapping the thread of interest, he shows himself far above the average player. His playing of the Canzonetta in the Beethoven C minor sonata gives evidence of this, as did also his way of handling the second theme in Chopin nocturne. And, in another way, what could be more full of tricky charm than his playing of his own adaptation of some of Beethoven's little *écossaises*?

In short, Mr. Busoni made an unmistakably fine impression in this, his first appearance before a Boston audience. It was a genuine pleasure to listen to him.—*The Boston Transcript.*

The N. E. Conservatory and its present and prospective pupils are certainly to be congratulated on the acquisition of two such artists and teachers as Mr. Stasny and Sig. Busoni have shown themselves to be.

Mr. Henry M. Dunham gave an Organ recital Oct. 15th, being assisted by Mr. Wm. Dunham, vocalist, and Sig. Augusto Rotoli, accompanist. The programme:—

Bach, Concerto, in G major; Dunham, Andante, in E-flat; De Shaves, Grand Chorus, in D major; Arla, Handel, "Allor che sorge astro lucente," from "Rodrigo"; Mendelssohn, Sonata, in D minor; Lux, Fantasia, on the hymn, "O Sanctissima"; Songs, Templeton Strong, "If," Old French Song, "La charmante Marguerite"; Gounod, Funeral March of a Marionette (arranged by W. T. Best); Gounod, March Militaire (arranged by Frederic Archer).

The Sixth Faculty Concert, a recital in commemoration of Liszt's 80th birthday, was given Thursday evening, October 22, the following teachers participating: Miss Estelle T. Andrews, Messrs. Ferruccio B. Busoni, Carl Faelten, Augusto Rotoli, Carl Stasny and George E. Whiting.

The programme: Introduction and Fugue for Organ on the name of Bach (Mr. Whiting); Concerto for Pianoforte, E-flat major (Miss Andrews), (Orchestral parts upon second piano by Mr. Faelten); Two Songs for tenor, "Le Désir," "Enfant si J'étais Roi" (Sig. Rotoli); Symphonic Poem, "Les Preludes," original adaptation for two pianofortes by the composer (Messrs. Ferruccio B. Busoni and Carl Stasny).

Rev. Chas. A. Dickinson greatly interested and entertained the students the evening of September 29th with the story of the finding and bringing to life—the life of thought and fact and affection—of a waif in the Maine woods; a beautiful child who in the heart of the forest forty miles from any habitation, had reached the age of nine years with scarcely an idea of God, or the world lying beyond the rude cabin which she called home.

Mrs. E. Orr Williams gave a delightful lecture on the evening of October 6th, on "The Pottery of the Ancients." Mrs. Williams' entire command of her subject and the ease and freedom with which she spoke for an hour illustrated what wives and mothers may accomplish by devoting leisure hours to some specialty work.

Tuesday evening, October 13th, Mr. Hamlin Garland lectured before the students on "The Modern Woman in Literature." The evening of the 19th Dr. Wm. Mathews read a fine paper on Shakespeare before the Hyperion and Literary Society, and on the evening of the 20th, Mrs. Kate Tryon gave a delightful talk on "Days with Birds."

ALUMNI NOTES.

Died Aug. 1st, 1891, at her home, North's Mills, Mercer Co., Penn., Lizzie A. Smith, student at N. E. C. '88-'91.

Miss Emma F. Pike and Miss Stella L. Ferris are teaching in the Science Hill School, at Shelbyville, Ky., and send programme of a successful faculty concert given by them on Oct. 2nd.

Miss Lila Moore has a large and promising class at the Culpepper Institute, Culpepper, Va., and directs the chorus. Several of her pupils expect to come to the N. E. C.

Married, Forsyth, Ga., Oct. 15th, 1891, Maud Maria Napier and George Lewis Brown.

Married, Boston, Oct. 15th, 1891, Minnie Catharine Andrews and George Graham. Mr. and Mrs. Graham will reside in Pittsburg, Pa.

Married, Cambridge, Ohio, Oct. 7th, 1891, Lora Jefferson and Rev. A. S. Webber. Mr. and Mrs. Webber will reside at 2424 Baltimore St., East Baltimore, Md.

Mr. E. E. Truette has compiled and published a grade list of selections for organists.

Mr. John Beal is teaching in the Jacksonville, Ill., Conservatory.

THE NEWS.

The Opera Comique, Paris, will be rebuilt on the old site.

A new one-act opera by a Mr. Fiebach of Königsberg has made a success in Dresden, and is making the round of German operatic stages. It is a serious work.

"Ivanhoe" will be sung at the Royal Opera House, Berlin, during the year.

One of the revolutionists (?) who attempted to prevent the performance of "Lohengrin" in Paris by crying "*Vive la France*," on arrest was found to be a deaf mute!

Gounod is sick, but he wants to hear "Lohengrin" this month in Paris.

Van Dyck was a journalist before he became a singer.

Brahms has written more Gipsy songs and a clarinet trio. The songs are similar in character to those of op. 103.

Rubinstein's new opera is called "The Gipsies." The poem is Russian. The first performance of the work will probably be in German.

Marie Wilt, a Vienna stage favorite, threw herself out of the fourth story window of a house near St. Stephen's Cathedral. She expected the feat would kill her. It did.

Genée prefers now to be known as a composer of grand opera. He has finished a three-act setting of a filtered Ibsen drama.

This is very pretty: *Le Guide Musical* states that one of the organizers of the agitation against the performance of "Lohengrin" called on Mme. Caron, who personated Elsa, and begged her "for the honour of France" to refuse to act, to which Mme. Caron is reported to have said, "I do not comprehend such a patriotism as yours, and I fail to see how the honour of France is jeopardised by the repertory of her opera being enriched by a great work of art. It is I who should dishonour France if I failed to do my duty as an artist."

Strauss's opera "Le Chevalier Paimann" will be given at the Vienna Opera House on the 19th inst. The HERALD representative will be present.

Fanchetti, the millionaire composer, and Pollini, the millionaire impresario, are fighting about \$150. If Fanchetti wins he had better spend the money studying instrumentation with Mr. Mac Dowell; if Pollini is the fortunate man he would do well to give the whole of it to Mr. Stanton, for instruction in urbanity.

The annual report of the season 1890-1 at the Imperial Opera in Vienna, contains these details of the performances: Wagner takes the lead with forty-one representations of ten works; Massenet follows with twenty-eight representations of two works, "Manon" and "Le Cid"; Verdi's operas had sixteen performances; Meyerbeer was represented with fifteen; Gounod with fourteen; Mozart with eleven; Gluck with eight; Donizetti, Weber and Halévy, each with seven; Rossini with six; Beethoven, Liszt, Ambroise Thomas and Bizet each with five. The work which obtained the greatest number of representations was Massenet's "Manon," given twenty-five times.

The Germans seem to have a liking for French opera. The following works have recently been performed in Berlin: "Le Prophète," "La Fille du Régiment," "Mignon," "Fra Diavolo," "Coppelia," "Carmen," "La Juive," "Joseph," "Le Postillon de Lonjumeau," and "Lakmé." At Leipzig they have had "Le Dragon

de Villars," "Le Prophète," and "Hamlet." At Vienna "Les Deux Journées," "L'Africaine," "Hamlet," and "La Juive."

According to the Berliner Tageblatt a collection of songs by Pietro Mascagni will be sung for the first time in public by singers of the Imperial Court Opera in Vienna, at a concert early in the season.

The Neue Zeitschrift für Musik tells this story: There is living at Baden, near Vienna, the female servant who used to attend on Beethoven, and who is still in service at the identical house where the master wrote his ninth symphony. The house is private property and is occupied by an establishment of sempstresses. Some German artists recently visited the place and made the acquaintance of the somewhat rough spoken old lady. She remembers the "uncouth, crazy musician," she used to wait upon very well. "If people were not so dull" she said to her questioner, "they would be quite sure that none of the portraits that are about are like him. He never troubled about brushing his hair and looked much fiercer and savage like." There is preserved here the slip of paper whereon Karl Beethoven wrote the words, "I must see you. Your brother Karl, house proprietor," along with the composer's memorable reply: "I called on you, but did not find you at home. L. van Beethoven, brain proprietor."

"Materna has announced her determination to revisit the United States next spring, and to appear in from fifteen to twenty concerts." O, Amalia! Amalia! Don't!

Massenet is at work on an opera entitled "Amy Robsart," subject from Scott's romance, "Kenilworth."

Puccini's "Edgar" was recently given at Lucca, Italy. The composer was called before the curtain forty-two times, and seven numbers of the new work were re-demanded.

Rubinstein, so his interesting valet Mr. MacArthur says, may visit the United States next season. (This is not an advertisement).

A special number of the London Musical Times, will be published on December 5, in commemoration of the Mozart centenary. It will contain a portrait of Mozart, etched by Prof. Hubert Herkomer, several other illustrations, and a special memoir written by Mr. Joseph Bennett.

Rev. Mr. Haweis lectured in Dublin on "Music and Morals," and was severely criticised by the leading paper of that city. By the way, what has become of Mr. Haweis' rooster, the one whose early morning scale practise became a subject of litigation?

If jealousy towards Bayreuth causes German opera intendants to forbid their singers taking parts at the Wagner Theatre, Mme. Wagner may be obliged to start a singing school: Richard himself wanted to found a school of opera at Bayreuth.

At this rate Mascagni's wife can have several new gowns, for it is said that the profits arising from the performances of "Cavalleria Rusticana" are equally divided between publisher and composer. Pietro asks a high price for his "L'Amico Fritz."

The new directors of the Paris Opéra are to commence work on the 1st of January. The first novelty is to be Reyer's *Salammbo*. Then the following may be presented: ballet *Don Quichotte* (with music by Wormser), Berlioz's *Prise de Troie*, and Massenet's *Hérodiade*. A new opera by Augusta Holmes will also be produced in the course of 1892.

The St. Petersburg Opera House announces for performance this winter, "Manon" and "Esclarmonde," by Massenet; "Rouslane et Lioudmila," by Glinka; Verdi's "Rigoletto"; Sémow's "Judith"; Tchaikowsky's "La Dame de Pique," and a new opera, entitled "Mlada," by M. Rimski-Korsakow.

Van Dyck will sacrifice his blonde beard (of French manufacture) which the director of the Paris Opera advised him to wear as Lohengrin, because Cosima Wagner thinks the Knight of the Grail should possess no such evidence of terrestrial affinity. Perhaps Cosima hates the French.

The French composer Bourgault-Ducoudray is in a pickle. The present managers of the Paris Opera accepted his "Tamara." Their term of office expires with the year 1891; not succeeding in

getting their successors to take the burden of their obligation to the composer and the government, they propose to postpone the production of "Tamara" until Dec. 15, thus giving the unfortunate Bourgault-Ducoudray no time to profit by a possible success.

There are nineteen applicants for the vacant Chair of Music in Edinburgh University. Name of builder not given, probably Pullman.

What would some of our American choral societies say were they called upon to prepare for thirteen concerts in a season. The Glasgow Choral Union will give that number of concerts this season, and its list includes such works as Berlioz's "Faust," a selection of pieces by Mozart (commemorative), MacCunn's "Ship o' the Fiend," "The Messiah," the Choral Symphony, a Wagner selection, the "Hymn of Praise," MacCunn's "Queen Hynde of Caledon."

FUN.

At the foot of a concert programme the other night appeared the line, "The Banger Company's piano will be used up on this occasion."

"She: Why do they always refer to music as a woman?"

He: Well, you couldn't conceive of music as existing in silence, could you?"—*Life*.

While the choir in a Michigan church was doing its best to keep up the reputation of its end of the establishment, a lot of wasps got mad and began stinging the members right and left. (The editor of the *HERALD* realizes that the persons stung may fail to see fun in this paragraph).

Joachim once forbade a barber, to whose scissors he had submitted his locks, to shorten them beyond a certain length. "But, sir," expostulated the barber, "if you do not let me cut your hair shorter, people will take you for a violinist."

A cynical friend of ours the other day made a cruel onslaught on the St. Cecilia Guild, that body of presumably well-intentioned amateurs who make it their mission to cheer the sick and dying with music. Said he: "Nothing short of a penal code will put down those amateurs. Their mission in life is to show off before an audience—nothing else—and to attain that object they move heaven and earth. They alienate all their friends and acquaintances by boring them to death, and when all else fails they want to inflict themselves upon the sick and dying, who will be too feeble to resent the nuisance. I shall start a Society for the Prevention of Cruelty to Invalids, or else bring a bill into Parliament obliging all members of the St. Cecilia Guild to pass their Associated Exam." This is a cynic's view, but there may be a modicum of truth in it.—*London Musical Times*.

The critic of the *London Telegraph* reporting the Hereford Festival was made to say that Mendelssohn was Wagner's "gentlemanly composer;" that the local public still continued to appreciate "the polite elegance of 'Thanks be to God,' the simpering inanity of 'Rise up, arise,' and the society platitudes of 'The night is departing.'"

Band Leader—You wants us to blay mit der funeral. Ees it a military funeral?

Stranger—No, it's the funeral of my brother. He was a private citizen. He requested that your band should play at his funeral.

Band Leader (proudly)—My pand, eh? Vy he choose my band?

Stranger—He said he wanted everybody to feel sorry he died.—*New York Paper*.

The singer was famed and fair;
She sung in a foreign tongue;
We only marked the time and air,
For we knew not what was sung.

We applauded till out of breath,
"No singer was e'er so good,"
Pretended we were tickled to death,
And none of us understood.

—*New York Sun*.

QUESTIONS AND ANSWERS.

Conducted by Benjamin Cutter.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the *HERALD*. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Correspondents wishing information regarding fingerings, the interpretation of musical signs, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found, and to opus number. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

The publisher desires to extend this department and would be glad to make it a forum for the discussion of any question relating to the science of music, or musical aesthetics. Address all inquiries to Benjamin Cutter, in care the New England Conservatory, Franklin Square, Boston.

L. Please tell me how to play the small notes in the fourth variation of Mendelssohn's *Variations Serieuses*. Should they be short grace notes, or leaning notes taking half the value of the principal notes?

Ans. They should be short grace notes, acciaccaturas. Accent the principal notes.

J. M. 1. Would it be possible for a young girl to learn the piano who has lost the ring finger of the left hand?

Ans. Yes. We know of a lady who lost two joints of the left middle finger, who had will and application enough to even play Chopin; but a good teacher is needed, and the pupil must have a good head.

2. Is there any one in the faculty of the N. E. C. who teaches harmony by mail?

Ans. Address: Registrar, N. E. C., Boston.

3. Please inform me how to pronounce Tourjee.

Ans. 'Tour-zhay'.

S. L. P. In Kohler's *Practical Method for Pianoforte*, Book One, there is at the beginning a little exercise in staccato in which one is told to use the fingers only. Am I to suppose that all subsequent exercises in this book are to be played in this manner, or are some for the wrist? How is one to decide which form of staccato to use?

Ans. This is a matter which the teacher must decide. There are differences in hands to be borne in mind; some teachers have only one staccato, namely, the wrist staccato.

Frances. What is meant by "periwig music?"

Ans. Old fashioned music wherein are certain stereotyped twists and turns of melody or harmony; for instance, the writings of Haydn, and his imitators.

F. L. B. 1. What are the best studies to prepare one for Kreutzer's *Forty Violin Studies*?

Ans. We know of nothing better than Kayser's *Studies*, Op. 20, published in three books by Crazz, Hamburg. The third book may be profitably taken up during the study of Kreutzer rather than before.

2. Are left-handed violinists, who bow with the left-hand, ever really skillful?

Ans. We never have met with one who had the ease of a right-handed player. There may be such, however.

L. R. How can I distinguish at sight a major key from its relative minor, and vice versa?

Ans. By the chords alone. A piece beginning and ending with the chord *a, c, e*, would belong to A minor and not to the relative key of C major. See some work on Harmony.

Ralph. Please name some short work on Instrumentation.

Ans. Prout's *Primer*, published by Novello, Ewer and Co., is a little master work in every respect.

Faxon. Please name some good piano sonatas—not Beethoven, Haydn, or Mozart.

Ans. Try Hummel or Dussek, or in the modern vein: Schumann, Grieg, or Reinecke. There are legions of good sonatas.

E. R. R. I. What is meant by romantic music?

Ans. Music in which the imagination has full sway, or predominates, at least, over the formal element. Music which deals with the strict treatment of a theme—as a fugue—cannot be called romantic; but the musical discussion of certain subjects—as a Haunted Mill, for instance, where the physical phenomena, or spiritual or ghostly as well, are suggested to the listener's mind by characteristic tones or melodies, may well be called romantic.

2. Who was the greatest writer of romantic music?

Ans. Hard to say, as the standard is constantly changing. One generation called Haydn's *Creation* romantic; the next found it formal. Schubert, Schumann, Brahms, Raff, Beethoven and Berlioz, are some of the great romanticists.

3. Ohio. What book shall I use to teach sight singing to beginners in classes; also what book for private vocal pupils who know nothing of music? I do not mean a regular vocal instructor.

Ans. *New England Conservatory Course in Sight Singing*, edited by Saml. W. Cole.

F. In teaching violin would you deem it a good plan to use exercises similar to Faelten's *Preparatory Exercises for Piano*? If so, at what stage of development would you use them; and do you know of any such exercises for the violin a little more systematic than those in —'s *Violin School*?

Ans. It is difficult to lay down a rule that will fit all cases. Technical study must be done; some need more of this, others more of that. Just when this or that is needed depends on the course of study. Judge for yourself. See Singer's *Finger Exercises*; David's *Violin School*; Leonhard's *Gymnastics*, First Book. Also, Hullweck, *Twenty-five Studies*, Books Four and Five; these will give you splendid treatment of the broken chord.

☛ F. S. 1. How do you pronounce Rucizka, a harmony teacher of Schubert's time?

Ans. We have failed to find any one as yet who can give it its proper twist. Possibly we may before next month. Why not Americanize it?

2. I take the HERALD, and Etnde. Is there a weekly that is worth the price of subscription?

Ans. We must waive this question until the plans of the new publisher of the HERALD are further developed.

3. Is there any hope of L. C. Elson's lecturing in Sioux City, Ia., this winter?

Ans. As Mr. Elson is a good traveller we think he might consider a proposition to lecture in Sioux City. Were E. S. to form a syndicate, say of twenty or thirty cities, our Associate Editor would no doubt run over to Iowa. Why not write to him direct? (G. H. W.)

J. M. P. Where can I find the scales in thirds fingered for piano?

Ans. *A Complete Set of Scales*, by A. D. Turner.

E. T. S. 1. How shall I play the dotted half note, bass staff, in the third measure of the third part of Rubinstein's *Valse Caprice*—right hand or left hand?

Ans. Left hand. The passage from a Brassin nocturne—which you sent us, should have an *F* as its first grace note, and a *C* flat as its second; each note in its own measure, of course.

2. Please tell me something of Silas, and pronounce his name.

Ans. Edouard Silas, born in Holland in 1827. Is both pianist and composer. Studied at Paris Conservatory under good masters, taking first prize for organ in 1849. Has taught in London since 1850. Has written in all forms, has published much, and is possessed of marked musical gifts; he is also popular as a teacher. We presume Mr. Silas pronounces his name Se-lah.

Mary. Why do so many pieces by Bach end in the major of the tonic although minor throughout?

Ans. We asked the same question once and know of no better answer than the one we received then: Because Bach wanted to end them so. It is possible that the ancient *foible*, that the minor triad was imperfect and hence unfit to end a piece, may have influenced Bach.

Chase. 1. Please name some good arrangements of first class music for violin and piano.

Ans. Schumann, *Lyrisches und Romantisches*, Breitkopf and

Härtel, *Volksausgabe*, 475; Schumann, *Symphonies*, Peters; Beethoven, *Symphonies*, Peters; Schubert, *Songs*, four books, Peters; *Album Bohemien*, Litolf, 1569; *Sammlung Klassischer Stücke*, Peters, four books.

2. Why are flats and sharps used without discrimination in chromatic scales for the violin? In piano music sharps and naturals are used in the sharp keys, flats and naturals in the flat.

Ans. Because of the peculiar fingering of the violin.

Ada. Name some German songs but little sung?

Ans. Grädener; *Werner's Lieder*, Litolf, 393; Schubert, *Winterreise*; *Harfner Gesänge*, *Ossian's Gesänge*.

A. Tell me something about Marchetti.

Ans. Fillippo Marchetti was born in Bologna, 1835. Dramatic composer. Has lived in Rome and Milan. Since 1881 has been president of the Academy of Saint Cecilia in Rome.

REVIEW OF NEW MUSIC.

The O. Ditson Co.

Boston, New York and Phila.

La Serenata. Tosti. Published both for high and low voices. It is one of those passionate Italian songs in which the intensity of the emotion does not preclude a certain amount of sugary melody.

All night a bird sang. Franz Ries. Fairly melodious with a reasonably developed accompaniment. It is above the average of drawing-room ballads, and if well sung can scarcely fail to be effective, as it is the vein which Meyer-Helmund has made so popular. Its compass is from D-sharp to F-sharp, mezzo-soprano.

Forever and a Day. Aug. Krapf. In the vein of many recent English drawing-room ballads, beginning with a simple melody, turning into minor, but finally ending with a waltz-refrain as if the afflicted party sought refuge in dancing. Soprano. D to G.

Enough that I Love Thee. Ervini. Undoubtedly enough for the party addressed, but not quite enough for the musical reviewer, who desires a little less sugar and more logical harmony. It is for mezzo or tenor voice, from E-flat to F.

Dream Fancies. Thatcher. A bit of "minstrel-music," quite good enough for its purpose, and not a nightmare, as too many of the minstrel "dreams" are. It is in very easy compass, from D to D only.

The Longshoreman. Chesham. We are glad to welcome a new type of sailor song, from the fact that this began with a sturdy minor melody, and dropped into the very familiar $\frac{6}{8}$ rhythm, we feared that the usual drowning accident would take place in the third verse, but it didn't, for this is an entirely fraudulent sailor who never has been at sea, but lives by humbugging people. For a comic song the music is much above the average. Baritone. B to E.

An Idle Poet. Cowen. A very dainty little conceit, with a joyous figure clacking away all through the accompaniment. It is as short as a Franz lied, but too original to be classed with that, or any other school. It is for Soprano or Tenor, from F-sharp to F-sharp.

May God Watch O'er Thee. Bohm. Very melodious, in the school of Abt and Kuchen, but rather better in its harmonies. It will become popular, and deserves to. Compass D to G. Tenor or mezzo-soprano voice.

Forbidden Tryst. Bohm. This is a very pretty German folk-song. Spite of a very careful translation by M. J. Barnett, the humor remains distinctively Teutonic, and it is much the more powerful in that language. It is a very spontaneous and bright affair, and deserves to become popular. Compass only an octave. F to F, mezzo-soprano.

Lullaby. Mozart. It is rather too late to criticize a song by this composer, who, if we are informed rightly, died some time ago. He never earned one-tenth as much as C. A. White, and therefore we suppose that he was not very much of a musician, but this little cradle song is charming, for all that. It is for Soprano, G to G.

Here Below. J. Duprato. A tender little chanson with a good climax. It has the simple, melodic directness of the best French

school, and is worth the attention of tenors and sopranos. Compass, E-flat to G.

When the Old Man Sings. Josephine Gro. The words here are pure, sweet, and simple poetry, such as James Whitcomb Riley might write at his best, although they are marked "anonymous." The music is tuneful, and the composer has at least had the good taste to treat the homely subject with simplicity, but the music does not reach the power of the words, and we hope to see the subject set again. This is for contralto or baritone, compass from A to C, and even with the shortcoming just mentioned, will still make a touching and pathetic home song.

Learning the Lesson. Hattou Wells. This is quite as artificial as the preceding song is natural. It has the usual jingly refrain without which no English drawing-room song would seem to be complete. Compass, D to F.

I Arise from Dreams of Thee.	}	H. B. Pasmore.
A Shaft of Song.		
In the Wood.		
Stars of the Summer Night.		
The Summer Wind.		

We have recently reviewed some songs of this composer, and found them both musicianly and original. This set only increases the impression at first received. There is however one fault which seems to mark each of them,—the composer is somewhat ruled by his knowledge, rather than able to rule it. He elaborates his accompaniments often at the expense of the melody and the result is a learned but often turgid work. It was said of Adolph Jensen that his songs were piano compositions with vocal obligati attached; these make a similar impression, but Mr. Pasmore has not yet proved himself to possess the great melodic gifts of Jensen. Nevertheless his "Northern Romance" proves that he stands in the ranks of good composers.

Fairy Maiden's March. J. J. Freeman. Why do these maidens march so constantly forte and sforzando?

La Chasse au Lion. Koelling, arranged by Moelling. This lion is chased around the keyboard of the piano by three players at the same time (for it is a six hand piece) which seems a trifle unfair, but if he would only devour his three pursuers there would be less noise, for Mr. Koelling and Mr. Moelling have here combined in a rather heavy galop for exhibition purposes.

Danse Africaine. Gilder. This has already been reviewed as a solo. The present edition is a four hand arrangement.

Memories of Italy. Will N. Gates. Two little folk-song themes which are about as Styrian as they are Italian, but are pretty and easy.

Graziella Minuet. Fenimore. Very tame and harmless; its chief merit lies in its great simplicity and it can be used even in quite early stages of tuition.

The following pieces of piano music require no especial analysis,—Pauline Mazurka (Yorke Dance). Pauline McCristall; La Serenata. (Italian Waltz) arr. by Launce Knight; Festivity Quadrille, Rollison; Blooming Meadow Polka, Cloy; Fragrant Heather Polka, Cloy; Rodman Polka (above the average), J. F. Gilder; Little Beauty (one more Gavotte!) Theo. Bendix; Cherokee Roses, slow Waltz (four hands), F. Behr; The Globe Lancers, Wm. Bendix; Happy Birds Waltz, four hands, E. Holst; Last Hope, Gottschalk (easy transcription), Leon Keach; Night School March, Benjamin.

Six easy pieces, Chester Hatton. Of these we have as yet received only the "Eileen Mazurka," "Fauntleroy March," "Mystic Gavotte," and "Summer Dream," but these four can be commended, although they are very simple, and it is not well to pamper young students with too much dance rhythm in the early stages. Yet as each piece contains some musical ideas, the set will be welcome to many teachers.

The following music for Violin and Piano has been received,—Far from Home (Four Styrian waltzes). Wiegand. These are quite characteristic, and not too simple, containing harmonics (natural harmonics only), double stopping, and arpeggio work.

Song without Words. Tschaiowsky. Not so difficult, but requiring an expressive style and sympathetic tone.

Moment Musicale. Schubert. An easy arrangement of a beautiful and characteristic work.

Berceuse. Reber. Excellent "Cou Sordine" practice, and a melodious work.

Scherzo. F. David. Not very difficult, although quite rapid, but all in single-stopping.

Laendler. Bohm. Not difficult, but possessing all the enticing sweetness which forms such a prominent characteristic in the mountaineer's music of Styria, the Tyrol, the Carinthian hills, and the Bavarian highlands.

Arthur P. Schmidt,
Boston and Leipzig.

Dream Pictures. A Cantata. George E. Whiting. Mr. George E. Whiting deserves a very high place in the ranks of American composers, for he is not, on the one hand, one of those dry-as-dusts who believe that they are composing if they give forth merely correct harmony or counterpoint, nor is he, on the other hand, of those who cast overboard every trace of form, when attempting even the most trivial musical work. In the matter of melody Mr. Whiting stands very far above most of our native composers, for he gives more of tune even to some of his sub-themes than many of our young composers would employ in a whole composition. Add to this that he is a good contrapuntist, a thorough student of those church-modes that give so much character to music when well employed, and it will readily be seen that he ought to be more highly prized than he is, although his present rank is by no means an inferior one. In this cantata he has set the poem of Carl Nielsen, in a good translation, a subject which has suggestions enough to awaken the dramatic instinct of a composer, in many vivid contrasts. The short prelude suggests a violoncello solo, but at once ushers in a chorus (mixed voices),—"The Sun is setting warm and bright," which has some effective passages in imitation, and the phrase "And her heart softly beats as she dreams," is of especial beauty and fitness. Now follows an alto solo, with chorus (female voices) after which comes some good responsive work between bass and alto and a reminiscence of the preceding phrase. The dream of the ball might perhaps have a more definite dance theme as its accompaniment, but the chorus is well handled in this, as throughout. The treatment of the dream of the Vesper Bell, in antiphonal work by male and female chorus alternately, cannot fail to be very effective, and when the soprano and alto solo voices are superadded, a concerted effect of much power is attained, a proper and musicianly climax. Each episode is appropriately ended with the phrase of the first part, "And her heart softly beats as she dreams." The next phrase is the field of battle, and this is led up to by a series of phrases, chiefly in sequence form, effective enough, but by no means as powerful as the setting of a similar episode in the composer's "Monks of Bangor." The awakening is broadly harmonized and massive enough without the rather showy figures which are interspersed. The work certainly deserves a place among the standard American cantatas, although the male chorus cantata, "The March of the Monks of Bangor" is a more sustained composition.

Messrs. Lyon & Healy,
Chicago.

Gavotte and Musette. Valse Etude. Fred. L. Morey. The Musette is perhaps drawn out to too great a length for the gavotte, but its contrasts of major and minor are very dainty, and it has the true drone of the proper Musette. The Gavotte is altogether excellent, and even in these days when a man has to carry an umbrella to keep Gavottes off, it is a welcome and musicianly addition to the repertoire. The Valse is really an etude, and its chief theme is an excellent study in finger action. Its Trio is its most melodious part. Both pieces can be cordially recommended.

The Louis Grunewald Co.,
New Orleans.

Echoes from Mexican and Cuban Shores. Amelia Cammack. Two very characteristic melodies, adequately harmonized. The first is called "Ahora" ("Now") and the second "Entonces" ("Then"), and both will be of interest to the musician, as they have a decidedly Spanish and attractive style.

LOUIS C. ELSON.

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A Monthly Music-Review.

GEORGE H. WILSON, Editor and Publisher.

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PUBLISHER'S SPECIAL NOTICE.

The publisher desires active and intelligent canvassers in every city and town in the United States. Only those who can furnish satisfactory references will be given authority to solicit, and the preference will be granted to young people seeking a musical education. To such liberal cash discount named above will be made, and the following special offer: For every 50 subscriptions a receipt for one term of class instruction (\$15. rate) at the New England Conservatory; for 175 subscriptions a receipt for four terms (the school year) will be given, in any branch desired. To those ambitious to study music in Boston this offer opens a way; an earnest person can easily secure tuition free for the Season of 1892-93, by beginning now to get the necessary 175 subscriptions.

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TO AGENTS.

IMPORTANT—FOR JANUARY.

A Half-Tone process picture of the Boston Symphony Orchestra will be published as a Supplement to the January BOSTON MUSICAL HERALD, and will be sent free to subscribers whose names are on our books January first. It is the result of a successful experiment in photographing interiors and is unique. It is printed on heavy paper, the size of two pages of the HERALD, and will prove a desirable souvenir. It is the intention of the publisher to print four Pictorial Supplements during the year 1892, to be given away to subscribers. The price of single numbers having Pictorial Supplements will be 25 cents retail. Orders for

the January number should be sent to the American News Company before December 25. The picture will not be sold without the paper, and under no circumstances will the publisher of the HERALD answer orders for single copies. The price of four HERALDS with Pictorial Supplements is \$1.00. The subscription price of the HERALD for one year is \$1.00, which includes *all* the Supplements. Agents who work now for subscriptions, which must not include back numbers, will find the getting of names an easy matter.

AN ACKNOWLEDGMENT.

The welcome given the first number of the HERALD by the press and public was cordial and will prove an inspiration. I cannot attempt to answer the many kind letters received or express to each critic and editor, among them, my near contemporaries, my appreciation of their hearty greeting; these printed words must suffice.

GEORGE H. WILSON.

December 1, 1891.

A CHRONICLE.

"Music" is the title given a new monthly magazine which made its first appearance in November. Its projector, editor and publisher is Mr. W. S. B. Matthews of Chicago. It is the most ambitious periodical devoted to music which has appeared in this country. While the salutatory of the editor is not the urbane document, a perfectly poised individual, one entirely free from provincialism, would write, it represents the laudable ambition of a lifetime and outlines the scope of a most commendable enterprise. We welcome "Music," and consider it a good augury for both that its birthday and that of the new MUSICAL HERALD is the same. The first number contains articles by J. S. Van Cleve, Elizabeth Cummings, Calvin B. Cady, Thomas Tapper, Emil Liebling and the editor. Miss Cummings contributes a story and a poem, the others write on pedagogical subjects, except the editor who offers an interesting personal view of "Music in the Columbian Fair," a somewhat difficult subject to treat. There are departments in "Music" devoted to local happenings and to book reviews.

The death of William A. Barrett, editor of the *London Musical Times*, removes from life a musical enthusiast, a gentleman of much learning, and lofty ideals. Its shadow is cast also on one of the happiest homes in London.

It is impossible for us to commend the enterprise of Mr. F. X. Arens in giving American concerts in Europe. We must go further than this and say that special propaganda of the kind which in his mistaken ardor Mr. Arens is furthering is hurtful to the ultimate position in art of music written by Americans, and ought not to be encouraged. We regret giving Mr. Arens pain but it is a question of much more moment than the happy issue of a set of concerts in Berlin.

A catalogue of the musical library collected by the late Frederic Louis Ritter, professor of music at Vassar College, has been prepared and published. Information concerning the books can be obtained from Louis Ritter, 264 Boylston street. The collection is for sale, but it is the hope of Mr. Ritter to find a buyer for the library as it stands, without separating it.

The *Christian Union* of November 14 assumed a musical character. John D. Champlin, Jr., contributed a chapter, "A Historical Survey of Music in America"; E. S. Kelley wrote about "The Early Masters of Music"; E. Irenæus Stevenson supplied information on The Coming Musical Season; and Geo. P. Upton described the treasures of the Newberry Library of Chicago. The papers call for no particular notice other than complimentary except that by Mr. Champlin, which is a very inadequate sketch and moreover is conceived from a standpoint of taste not the highest. To men-

tion the Strauss orchestra of feet-ticklers in the same sentence with Mr. Seidl and Mr. Nikisch and the serious work of the organizations which they control is to prostitute music.

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The destruction of Metzerott Hall is a blow to musical interests in Washington. That it will not prove a calamity is witnessed by the announcement that rebuilding will proceed without delay.

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The Unitarian Sunday-school Society of Boston, has issued a Christmas Service, music by H. M. Dow. It is of less musical value than some of its predecessors, but this does not prevent our commending it. We do not see anything in the sentiment of the words which would rouse the ire of the sturdiest orthodox.

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Nuggets: The *Boston Herald* is to be thanked for the hearty support it gives to the admirable plan of the Boston Cecilia Society, of giving "wage workers" concerts.—Although it was extensively announced that Paderewski would come to this country on a "Spree," it is known that thus far during a tour which has been confined to the wicked city of New York, he has kept perfectly sober.—The difference between the Boston and Chicago plan of giving "wage worker's" concerts is a very clever one in favor of the Boston mind; Chicago repeats its programme before the wage workers, in Boston the wage workers are invited to hear the programme first.—It has been decided to go on with the Cincinnati Festival. Mr. Thomas set the chorus rehearsals in motion last month, and a chorus master and associate conductor has been found in Mr. W. L. Blumenschein of Dayton, Ohio, who has begun work to the evident satisfaction of all interested parties. The joke in literary circles is regarding the notice sent by a Clipping Bureau to Izaak Walton, Esq., informing him that his book was attracting considerable attention: to parallel this I record the fact that a few weeks since a press clipper sent me an article plucked from *Current Literature* which I wrote in 1884, for *Every Other Saturday*!—Several of the new Christmas anthems are highly praised by Mr. Elson.—Here is another joke in the *Herald* family, of which our excellent printer is a very important member. The compositor to whom was given Mr. Elson's copy of the Review of New Music for this month, read the title of Oliver King's Song, "Hallelujah the Light hath Shined," as "Hallejah the Light hat Shined." This type setter was evidently seeking justification for wearing a summer hat in November. While our felicitations go out to the editor and to readers of the *Boston Journal* on acquiring Philip Hale, we cannot refrain from expressing alarm at the attitude of the publisher of the *Boston Post* who released him, a trained musician and a writer of singular force and individuality, and permits a reporter to "do" the concerts. That the paper will suffer in every way by the change is of no consequence to us; we are made afraid at the utter disregard this publisher has of his duty in upholding the musical prestige of Boston by furnishing in his columns an intelligent and critical review of the seven months of music in this the most enlightened town in the country.—Mr. G. W. Smalley in his London correspondence in the *New York Tribune* gives us a truthful nugget. Writing of the first London performance of Messager's "La Basoche" he says: "This work is already a year old, but anything a year old abroad is generally a novelty in England. Two of our November correspondents "stump" us (as a young Miss in Munich says). One writer from the vicinity of the Dismal Swamp in Virginia saying that he has catarrh and \$1,000, and wants to know if there is a chance for him to earn a living in this music profession (he says he knows a little about time and has an ear); the other writes inquiring the price of one of our "Tenor Trombones in silver plate." He adds: "for I want it for orchestra youse."—Mr. Hauslick arrived too late for use in this number.—The new year will see the fleuleton's of the Viennese critic a regular feature of the *HERALD*.—The infant daughter of Emma Nevada is reported as saying: "Sometimes I play with my dolly, but usually I meditate over mamma's career." Good girl!—Hammerstein lies in north latitude 70 deg. 39 min. 15 sec. So says the geography of the world. The geography of New York cites Hammerstein as a distinctly local elevation.—There is a good deal in this paper for eight and one-half cents!

GEORGE H. WILSON.

THE BEGINNINGS OF MUSIC.

In a certain sense music may be said to be a natural function. It was probably as natural for primeval man to hum or sing, when pleased, as for a cat to purr under similar circumstances. We may safely assume that the beginnings of music were vocal, yet the relics of even paleolithic times indicate an instrumental music. A whistle has been dug up in Dordogne, in France, which must have been played

upon in the very earliest days of the existence of man on this planet, and a rough kind of flute, with three holes, made of a stag's horn, speaks of music of a slightly later date, yet ages and aeons before the beginning of history. A simple rhythmic instrumental music was probably almost as natural to primitive man as singing, and one can find traces of this even in the lower animals. Some kinds of monkeys, for example, enjoy beating regularly on the trunk of a hollow tree, the simplest kind of a drum, and the very beginning of instrumental music. Unquestionably many of our instruments come from the perception of some sound in nature; the wind piping through a bamboo forest gave the elements of the organ to mankind, for it would require scarcely any intelligence to observe that the breeze entering into the hollow tubes at an angle, caused a tone, while a slightly higher degree of reasoning would perceive that the sound was regulated in its pitch by the power of the blast and the length of the tube. Sometimes the origin of ancient instruments is spoken of in legends which are scarcely less ancient. Hermes, the Egyptian god, is mentioned in one of the earliest of Egyptian fables, as wandering by the banks of the Nile after an inundation, and discovering there a tortoise that had been left by the receding waters, and died. The shell was intact, but of the rest of the body only a few sinews remained, which, being tightly drawn by the expansion caused by the heat, resounded sweetly as the god struck them with his foot, and thus there came into existence the lyre, one of the best of the ancient instruments.

From the bow of the savage, to the grand piano in the drawing-room of a fashionable belle, seems an incongruous step, yet the former gave rise to the latter, for in the ancient bow was discovered the principle of the harp, and the old spinet was but a keyed harp, and the piano was modified from the spinet. The horn of dead cattle gave rise to the horn of our orchestras. Of course, among all these instruments the drum was the simplest, the most palpably furnished by nature, and at the very dawn of history we find almost every nation supplied with drums of various kinds. In Egypt these drums were generally beaten by hand, and this kind of little drum, or tambourine, was a favorite instrument with the Hebrew nation, both in its wanderings and after it had settled in Palestine. The songs of Miriam, of Deborah and Barak, probably had plenty of tambourine accompaniment. The Egyptians developed the harp to an extraordinary degree. Some of their harps had as many as 27 strings, but possessed no front-pole, which proves that the Egyptian pitch must have been below even the "435 A," which has become the desideratum of the 19th century. At first sight it may not seem that the use of a well-developed harp in ancient Egypt would affect the music of Schumann, or Berlioz, or other of our modern composers, but in point of fact it has done so, and in this manner: the Hebrews adopted the harp as they found it in Egypt, and David played upon the instrument; when the Scriptures were written an effort was made to ascribe to the angels the noblest music possible, and as the harp was the most developed instrument of the ancient world the music of Heaven became song and harp. The musical instruments of the world improved thereafter, but the simile remained unchanged, and is as often used to-day as in the days when

the harp really had the right to represent metaphorically the celestial music, and when Schumann or Berlioz in their respective settings of Faust, use harps *ad libitum* in the scenes in Heaven, they are only reproducing a metaphor which had its rise because the harp was the best instrument in ancient Egypt. There is nothing intrinsically celestial in the tone of the harp, and at least one composer has dared to break the fetter forged so long ago; when Wagner desires to picture celestial subjects, as for example in "Parsifal" or "Lohengrin," he uses violins in harmonics, generally *tremolo*, and sometimes with long-drawn sighs on the wood-wind added, which produces a far more ecstatic effect than ever a harp could do. Although we have seen that even instrumental music began at an epoch far anterior to the raising of the historic curtain, yet one may truthfully say that Egypt was the fountain-head of our musical system, for in that ancient country were first evolved the principles underlying the musical intervals, and there also was the scale established. This great achievement had its origin in astronomy, for the Egyptians held that music was only an application of the great laws of symmetry and motion, and these laws were best represented in the motions of the planets through space. This lofty idea of the music of the spheres was undoubtedly taught in the college of the priests, and when Pythagoras, the Grecian, came to study with them, he carried it home, at the end of his course, to his native land, and gave it to the world as his own. The first names given to the notes of his scale were the names of the different planets. For centuries Pythagoras has received the credit of inventing the scale and systematizing its intervals, yet the very fact of the close association with astronomy proves the Egyptian origin of it all, and, only recently, if confirmation were necessary, it has been added by the discovery, in an ancient Egyptian tomb, of two stone flutes. These were found by Mr. Flinders Petrie, and on being sent to London and played there, gave forth the diatonic scale. The change from the cumbersome method of applying the names of the planets to the musical notes, to the using of the letters of the alphabet, may belong to Pythagoras, however. In this connection it may be mentioned that the system began with the note "A," because in Greece the minor mode was the prevailing one; the minor scale of to-day retains practically the same letters that were given to it centuries before the christian era. Of the scales that were used in ancient Greece we may speak in some future article, it is however as well to explain to the reader that the nomenclature of the Greek modes or scales as used to-day, is a false one, and was originated by Glareanus, at the end of the middle ages. One question arises in leaving a subject dealing with such ancient times: what did ancient China do towards developing the system of acoustics which took music from the realm of natural characteristics and placed it among the arts and sciences? Everything,—and nothing. She invented the organ and then played it monophonically, a note at a time; she brought forth notation and imparted the knowledge to no other country; she discovered the principles of the diatonic and the chromatic scales, and then deliberately discarded them and took refuge in the cruder pentatonic (five-toned) scale. China was the earliest of all countries to recognize the laws of acoustics, but she paused at the threshold of every discovery, and when one tries to

trace the road from these oriental beginnings to the modern development of music, on every path one finds the sign,—
"No Thoroughfare!"

LOUIS C. ELSON.

TWO FOES TO CRITICISM.

The man that writes for a newspaper criticisms of musical performances has two dangerous foes: the publisher of the newspaper, and the reading public. I assume that the critic is thoroughly equipped for his work, naturally endowed, well-trained, and reasonably free from temperamental prejudices. Although he himself must have temperament, he can put himself in the place of player or singer, appreciate his or her musical nature and, recognizing it, judge of the inevitable results, without listening to the dictates and requirements of his own temperament. To be sure, Baudelaire declares that criticism to be just, to have its *raison d'être*, should be partial and impassioned, written from a particular point of view, but from one that includes the greatest number of horizons; and he illustrates this somewhat enigmatical saying by adding, "To praise drawing at the expense of color, or color at the expense of drawing, is without doubt a point of view, and yet this point of view is neither broad nor really just." There is much truth in Baudelaire's partisanship-theory; but it is perhaps a dangerous doctrine to preach, and all disciples are not worthy of it, as is seen by a glance at the polemic discourses of Hagen and Hans von Wolzogen. It is taken for granted, however, in this article that the critic is of catholic taste. He can appreciate a Palestrina motet and Offenbach's *La belle Hélène*. He can speak of Wagner or of Bizet without undue excitement.

Such a man is, as a rule, respected by the men and women that come before him for judgment. He may be courted by some; he may be disliked by others. If he speaks with authority, if his abilities are undoubted, his motives are seldom impugned. The editor is rarely troubled by the complaints of professional musicians. Unless they are swollen with conceit, they do not openly protest against the critic's views. If they fume, they refrain from public exhibitions of their rage. Thrashings and actions for damages seldom follow an unfavorable notice. The managers and the public are not as reasonable.

The manager advertises in the *Daily Bugle*. For the money paid he expects advance notices and favorable criticisms. Suppose, for instance, that Johann Hammer Kuis gives four pianoforte recitals. The critic declares after the first recital that the pianist pounded, phrased badly, and tried to excite wonder by digital dexterity. The musicians of the town are glad in these days crowded with concerts to be guided in their choice. On account of various reasons the amateurs do not attend the remaining recitals. The manager does not go directly to the publisher and complain, nor does he assail the critic. The next time he is in the city, with the famous singer Frau Hedwig Halsweh, he remembers the *Bugle* and sends no advertisement. An agent calls upon him and asks for it. The manager smiles and says quietly, "These favors are reciprocal; we received no courtesy from your Mr. Minos last season, and we see no reason why we should do business with you now." The publisher reports to the managing editor, and the fate of the critic finally depends upon the character of the man

who fills that position. If the editor abhors domestic strife and wishes to please everybody, the critic is obliged to write for the benefit of the counting-room or to resign. He is not allowed to plead the excuse, "It is not my fault that Mr. Hammer Kuis played badly."

But the most dangerous foe to criticism is the great and enthusiastic concert-public. Some go to concerts because it is the fashion. Some are curious to see and hear celebrated people. Let it be granted however, that eight out of ten are honestly fond of music. Some of this latter class have taken a few pianoforte lessons, and are even able to "pick out tunes by ear." Or they sing, and in the matter of method—like Mr. Smallweed in the matter of gravy—they are adamant. Others are without such accomplishments, but they experience a pleasant sensation when their ears are tickled by sweet sounds or their nerves are rasped by athletic music. It is difficult to tell which concert-goer is the more dangerous, the man who plays or sings a little, or the man who frankly tells you "I don't know much about music, but I know what I like." The former is apt to measure all performers by the narrow tape measure of his superficial knowledge; the latter is very often pleased with that which is absolutely bad. Go to a concert in New York or Boston, Paris or Berlin. You will hear singers that habitually sing false applauded to the echo, provided they indulge in cheap sentimentalism or fire off roulade-rockets which explode at a dizzy height. The pianoforte pounder conquers the gaping crowd. It is true that singers and players of merit are often as noisily applauded. The average concert goer is greedy for enjoyment, and his appetite is easily satisfied in the matter of quality. Now the critic of a daily newspaper is obliged by the prevailing custom to write his notice immediately after the performance. He is obliged to write hurriedly, he is at the mercy of the night-editor and the proof-reader. He must write a readable notice, and too often, as George Moore puts it, "hysterical abandonment of critical reason is fomented in the red-pepper hours of spontaneous composition in a printing-office." He has but little time to weigh his sentences. He is tempted to accentuate unduly his phrases of praise or blame. And the man of midnight is a different being from the man of noon, the next day. The good citizen who found such pleasure in the concert of the night before, takes up his newspaper at the breakfast table and discovers that his applause was vain and foolish. The singer that charmed him sang badly; the player was unworthy of the reception given him. The critic gives his reasons. He states facts and appeals to established canons of taste. The reader does not discriminate; he says to himself, "Well, I liked it, and this man was not satisfied. It is merely a question of individual opinion after all, and I have a right to mine." He is vexed, however, because the critic did not agree with him. He then writes the editor a note in which he misquotes and abuses the critic; for the average reader wishes the newspaper of his choice to reflect or confirm his own opinions upon all things knowable and certain other things. The fact that the critic is thoroughly acquainted with his trade is of little importance. The citizen, a lawyer, or a merchant, or a doctor, would ill brook the opinions of the critic concerning his particular business; he reserves for himself the right to

criticise recklessly the critic in the exercise of his profession.

So it is that there is a tendency in this country to settle questions of art by a showing of hands and the applause of the unthinking. "Reading articles" of a light and a gossip nature are in many instances preferred to honest criticisms written by men of learning and convictions. They offend no one. They give interesting details concerning the parentage and the wardrobe of the singer. And they are often pleasingly illustrated.

PHILIP HALE.

MUSIC IN BOSTON.

Mr. MacDowell's new orchestral suite in A-minor, op. 42, began the third Symphony programme. No more charming or imaginative music has come from the pen of an American than this set of four movements, called by the composer "In a Haunted Forest," "Summer Idyl," "The Shepherdess Song," and "Forest Spirits." Our genial townsman is a master of instrumentation, and his knowledge has in this composition been made the servant of his fancy with especial success. Not only do we see the great colorist, Raff, in the new suite, but there is also the grace and fanciful touch of the French school of Massenet and Delibes. The moods of the suite are diverse, and Mr. MacDowell meets them fully equipped. In the first and last movements effects of an original character meet one at every turn; there is no care on the composer's part to make music of a formal character; screech-owls, goblins, gnomes and sprites at best are formless creatures, and in this music they simply revel. The "Idyl" and the "Song" are reposeful; they tell their story briefly but with peculiar winsomeness. The suite was well played. At its close the applause was long continued before the composer rose in his seat, in the second balcony, to acknowledge it. The pleasure of the audience at the Friday rehearsal was likewise manifest in even a louder tumult, which the composer answered by such a funny little bob—something which only a modest man could execute. Following the suite, Mr. Alvin Schroeder, the new first violoncellist of the orchestra, played Volkmann's concerto, an over-long and unequally attractive composition. Mr. Schroeder phrases well and plays with the musical certainty that bespeaks the artist, his tone is of fair volume, and he uses a beautiful instrument. His playing was worthy the two recalls it won. Next came Brahms's scholarly but tiresome symphony in E-minor, the fourth and last in the series.

The first concert, this season, by the Adamowski String Quartet, brought forth a new sonata for piano and violin by Paderewski, and Tchaikowsky's F-major quartet, opus 22. Paderewski's vitality in composition is fixed by the two works of his already heard in Boston. While, he feels the restraint of fixed forms, more in the sonata than in the piano concerto played last season, he is daring enough in his treatment of his models, when once accepted. There is much lovely music in the sonata in A-minor, opus 13, which is sure to be heard again here. Mr. Arthur Foote and Mr. T. Adamowski were the performers, and, though the average result was good, they were not in perfect accord at all times. The new quartet is a hard nut to crack, so we pass it by for the present. It remains to say that the concert began with the E-flat quartet of Mozart, one of the best of the six dedicated to Haydn. The playing of the Adamowski group was unequal.

The fourth Symphony concert began with Richard Strauss's setting of Lenau's poem, "Don Juan." Richard, who is of a different family from the tricky Edouard and the dapper Johann of Vienna, puts his thoughts into the form of the "symphonic poem." While he is testing his strength in composition the "symphonic poem" is just the vehicle for his experiments; for it is formless and does not demand musical sequence of any sort, so that, if a young composer is prolific of ideas and has not the *technique* and restraint to make a master work, symmetrical, artistic and beautiful, he can lose himself in the mazes of this convenient and nondescript concoction. Richard has ideas, millions of them, and his "Don Juan," as a

piece of instrumentation, is as startling and suggestive as it is incoherent and elusive. The public can afford to bear with this young man during his sprouting period; for "Don Juan" is an improvement over "Italy," the ambitious production with which Mr. Gericke introduced the stripling to Boston. His next work will be calmer and more artistic than "Don Juan". It is inevitable: in music as in life there exists a wild oats period. Strauss has a natural bent in instrumentation and delights in gorgeous combinations. Lenau's poem is a little too sensual for Richard, who is first of all barbaric and robust. The piece was splendidly played. Alfred Grünfeld was the pianist at the concert, playing Rubinstein's D-minor concerto. He has a prodigious *technique* and a finger-grip like iron; his touch, too, is remarkably clear; but whether he has sentiment and the fine poetic temperament remains to be seen. His playing was well received, and, after the concert, various and contrary were the expressions of opinion. Grünfeld gives a series of recitals very soon. Beethoven's "Pastoral" symphony completed the fourth programme, and Mr. Nikisch made its familiar measures interesting.

The first concert of the season by the Philharmonic Orchestra, Bernhard Listemann conductor, was given at the Tremont Theatre on Thursday afternoon, Nov. 4. Mr. Listemann's programme emphasized his catholicity. It was: Overture, "Der Freischütz," Weber; Concert Aria, "Le Doux Appel," Widor (Miss Gertrude Franklin); Piano-forte Concerto in A-major, Liszt (Mr. Conrad Ansorge); Two Fragments from the Symphony "Roland," E. A. MacDowell; Symphonic Poem, "Hungary," Liszt; Waltz Song from "Romeo and Juliet," Gounod (Miss Franklin); Ballet Music from "Sylvia," Delibes. The orchestra is an improvement over that of last year, all the departments being of fair quality and the balance good. Continued rehearsals will do much to make the following concerts of the series more artistic in performance. Too much was attempted this time, and a bad *ensemble* was too often the result. The best playing was in the Delibes music, while Liszt's "Hungary" got a black eye on several occasions. The MacDowell music was new here. The two excerpts are from a symphony on the subject of the paladin Roland: the first, "The Saracens," is more *bizarre* than anything yet heard here by this composer; the second, "The Beautiful Aida," is in Mr. MacDowell's imaginative vein. The instrumentation is at all points artistic, yet, as music, we would not rank either movement with the "Lancelot" or the new suite, *opus* 42, although it is not fair to pass judgment on any of Mr. MacDowell's music, unless it is perfectly played. Miss Franklin sang exceedingly well; she was in fresh voice and, as usual, most artistic. The new aria by Widor is a decidedly interesting addition to the concert repertory for sopranos.

Mr. Ansorge played nobly. Record should be made here of the analytical notes with musical illustrations, printed in the handsome programme of the concert; they were supplied by Mr. C. L. Capen.

French songs have recently had two delightful interpreters in Boston. On the afternoon of Monday the 9th, Miss Gertrude Franklin assisted by her pupil, Mrs. W. H. Prior, gave a programme of seventeen numbers, representing ten Frenchmen and an Italianized Englishman, Signor Tosti. Miss Franklin scours the world, particularly Paris, for vocal novelties, and the result is that her efforts give more pleasure to such as prefer a varied and changeful *menu* than do those of any of our local vocalists. She has unerring taste and knows well what suits her style. As we remarked after her appearance at the Philharmonic concert, she begins the season with unimpaired voice, and, if anything, her artistic sense is improved. In duets with Miss Franklin, by Saint-Saëns and Massenet, the singing of Mrs. Prior was more enjoyable than in her solo work, where incipient lack of tunefulness threatened.

On the afternoon of Tuesday the 10th, Mrs. Julie E. Wyman was heard in the following programme: L'Idéal, Ritournelle, Souhait, Chaminade; Strophes (du Mage), Les Enfants, Massenet; Die Lorelei, Liszt; Une Vieille Chanson (new), At Twilight, Ethelbert Nevin; Les deux enfants de Roi, Kypris, Augusta Holmes; La Solitaire, Saint-Saëns. We think it will please readers most to reproduce in part what Mr. Hale said of this concert:

"This programme was made up chiefly of French songs, and it is the task of the reviewer to speak of Mrs. Wyman's singing. They order this matter better in France, and if this recital had been given in Paris, a Frenchman might have written concerning her as follows: When Mrs. Wyman sings the poets and composers whom she honors gather around her, that they may hear her song, and the women whose souls she reveals to the outside world are also there, and no one seems surprised at this. Prudhomme and Coppée smile, and say, "We never knew our verses were so beautiful." The boyish Nevin modestly tells his neighbor, "I write my music for her." The dream-children of Massenet and Holmes pluck at her robe, for they feel that she knows their infantile joys and sorrows. *Varheda* cries out, "How did you see my heart, when *Zarastro* was ready to slay me?" The Lorelei throws down her comb of gold and complains, saying: "You have robbed me of the song that Liszt put in my mouth, but the song that lured the boatman to destruction is a sweeter one, and known to me alone." Augusta Holmes, the Irishwoman who loves France, whispers to Saint-Saëns: "This is my Solitary One whose longings you expressed in music. Lonely, she calls to the warrior, and is not ashamed, for she is worthy of him." Baudelaire awakens from his opium trance, feeling the presence of perfume, sound and color, and he drinks in the odors of green tamarinds, and frankincense and aromatic forests. While Gautier exclaims: "This is my Contralto, and I hear the melting strains of Romeo and Juliet from one and the same statuesque throat." All this takes place when Mrs. Wyman sings.

On Wednesday night the 11th, in Music Hall, Beethoven (the bronze counterpart) grinned as he saw the blue-coated sons of former "chums" of his in Vienna playing bravely away in the uniform of the Austrian Juvenile Band. The boys play very well indeed; their music, while of a popular character, is well arranged for their unique combination of wood and brass wind. There can be no doubt of their success in this country. Their concerts are interesting, even lively, and artistic as well.

Everything connected with the fifth Symphony programme was classic. The composers were Haydn, Beethoven and Schumann, and the pianist, representing the personal element, is a strict disciple of the severe, formal school, of which in Hummel older minds see the ideal exponent. Any symphony by Haydn is agreeable once in a while, say every five years, but the world is too full of other things to permit dwelling long over the pliant artlessness of the Kappelmeister of Esterhaz. The symphony played last Saturday was in E-flat, numbered 1 in the edition of Breitkopf and Härtel. Schumann was represented by the "Overture, Scherzo and Finale," for the first time here under Mr. Nikisch. The work was given a great performance. The winner of the prize at the Rubinstein contest at Moscow in 1890, Mr. Ferruccio Busoni, was the pianist, the concerto being Beethoven's fourth, in G, with the two cadenzas added which were a part of the competency thesis which resulted successfully for Mr. Busoni. The cadenzas are admirable as music, modern in manner they are modern. Mr. Busoni played exquisitely.

Miss Franklin's second song recital was devoted to English and American composers, though the only American writer in the list modestly hid her identity under the *nom de plume* of Victor René. No more full expression of Miss Franklin's grace and charm in singing has ever been given in Boston than at this concert. "Polly Willis," a lovely pastoral by Dr. Arne, will be remembered longer by admirers of Miss Franklin than some of the more ambitious compositions she seems to think it necessary to bring forward. We have not space to refer to the programme in detail. Victor René (Mrs. Philip Hale of Boston) has a poetic gift in song and may well pursue it in the certainty of a foreordained public approval. Her piano pieces are already known.

The second Adamowski Quartet concert showed marked improvement in the playing. Schubert's A-minor quartet, Rheinberger's piano quartet in E-flat, with Clayton Johns as pianist, and the "Romanza" from Grieg's G-minor quartet were the ensemble numbers. Mrs. Julie E. Wyman added her luscious voice to the concert, singing songs by Paladille, Godard and Clayton Johns. Mr. Adamowski has worked hard these last years, and both as solo violinist and quartet leader has gained in artistic stature.

Another ambitious programme marked the second Philharmonic concert under Mr. Listemann's bâton. It was: Overture "Sakuntala," Goldmark; First Movement from the Violin Concerto in D,

Tschaikowsky (Mr. Listemann); Symphonic Poem "Le Rouët d' Omphale," Saint-Saëns; Melodrama "Bergliot," Grieg (the poem read by Mr. Riddle); Gavotte, Gillet; and "Cinderella," Bendel. The new music by Grieg ranks below the "Peer Gynt," with which it is to be compared. Yet it was an interesting novelty. It was given with Bjornson's poem, read by Mr. George Riddle. Mr. Riddle was admirable; the sentiment of the poem is heroic, and in heroic verse Mr. Riddle is at his best. The novelty by Bendel is the sort of thing that belongs to a summer-evening programme in the Music Hall with cakes and condiments; it is pretty. The subtleties of the "Sakuntala" overture are beyond the power of the orchestra as yet to interpret, but there is no denying that the gain made in a fortnight in respect to smoothness is considerable. Mr. De Sève, the concert-master, was less delirious in his antics and at this concert thought more of the seven men around him than of himself, and, consequently, was of more use to the orchestra and less disturbing to the audience. There were good points of expression in the playing of the Saint-Saëns "symphonic poem," and the gavotte. The entire programme was well arranged, and certainly such concerts ought to be well patronized in Boston. The audience was, indeed, much larger than that of a fortnight before.

G. H. W.

MUSIC IN NEW YORK.

BOSTON SYMPHONY ORCHESTRA.

It fell to the Boston Symphony Orchestra to have the honor of opening the local symphony season this year. The first concert of that admirable organization took place in Chickering Hall on the evening of November 3d. The social brilliancy which marked the concerts of last year was not maintained on this occasion, nor, though the audience was numerous enough to pay a handsome compliment to the visitors, were the evidences of financial success peculiarly striking. This is scarcely to be wondered at in view of the plethora of high-class music with which New York City is threatened.

Still it must be said that the fact that a foreign orchestra can command so large a share of the city's patronage is a tribute which can scarcely be overestimated.

Mr. Nikisch's programme offered nothing new or striking. All the music was familiar. Comparison in one instance was somewhat urgently invited by the fact that by a coincidence the first two numbers on the list figured only two weeks before on the first of Mr. Seidl's popular Sunday-evening concerts at the Lenox Lyceum. The comparison could do no harm to Mr. Nikisch's band so far as it went to the "Benvenuto Cellini" overture of Berlioz. The other numbers were the transcription for strings by Bachrich of a Prelude, Adagio and Gavotte of Bach's and Schumann's "Rhenish" symphony. The finest work of Mr. Nikisch was done in the Berlioz overture, which had a most eloquent reading—one that would have been more effective had not the smallness of the hall and the disposition of the brass choir combined to make the assaults of that assertive battalion somewhat painful to the ears of the listeners and destructive of that nice balance of tone which has generally excited admiration at the concerts of the Boston Orchestra. Mme. Nordica was the soloist.

THE SYMPHONY SOCIETY CONCERT.

The public will be asked this year to distinguish between the Symphony Society and the Symphony Orchestra. The society is responsible, as heretofore since it was called into existence by Dr. Leopold Damrosch, for the concerts given under its name, but the performers are collectively the Symphony Orchestra, under which title they, or better the major portion of them, will give popular Sunday evening concerts in the Music Hall and fill numerous engagements in other cities and towns. In either capacity, as the orchestra of the Symphony Society, or the Symphony Orchestra, however, the band will be conducted by Mr. Walter Damrosch and will benefit from the fund subscribed by thirteen public-spirited citizens last spring. There is a difference of about thirty men between the two orchestras, the larger being that of the Symphony Society, but the principal players are the same. Also, it should be noted that the public rehearsals on the Friday afternoons imme-

diately preceding the six Saturday evening concerts will this season be called afternoon concerts. Thus much as a prosaic prelude to a few observations on the first of the Symphony Society's afternoon concerts, which took place before a numerous assemblage in the Music Hall. The effect of the permanent organization of the orchestra was only manifest in the person of the new leader of the violins, Mr. Adolph Brodsky, who, in addition to his routine duties, appeared as a solo performer. In the playing of the band there was no change over last year, at least not for the better. There were many crudities in the tone of the wind choir, and not a few technical mishaps, which might be accounted for on the ground of insufficient training, and if so will probably disappear in time. The music consisted of Beethoven's Seventh symphony, Brahms's concerto for violin in D-major, op. 77; Tschaikowsky's "Hamlet" and Wagner's "Kaisermarch." In choosing this concerto for his first appearance Mr. Brodsky challenged judgment of the severest kind and came out of the ordeal triumphantly. The newcomer comes from Leipsic, where he has been professor of violin playing at the Conservatory, he having succeeded Mr. Schradieck in that place when the latter came to America to fill a similar place in the College of Music, Cincinnati. Though his musical education is German, and he has been more closely identified with musical activities in Germany than elsewhere, Mr. Brodsky is a Russian. His reputation as a performer was established twenty years ago in Vienna, where for a time he played second violin in the Hellmesberger Quartet. He has spent part of his career in Paris and London and is forty years old. Solidity of taste, refinement of feeling, a splendid technical outfit, and a sentient individuality are the qualities which marked his playing yesterday in the concerto as well as in the movement from one of Bach's sonatas for violin alone, with which he supplemented the set number. His tone is large and sympathetic, his intonation unerring and his bowing firm yet elastic. It is a pleasure to give greeting to such an artist.

PADEREWSKI.

Mr. Paderewski, who effected an entrance on the American concert stage on the evening of Nov. 17, in Music Hall, was dangerously well advertised. Had he failed to satisfy the expectations which had been aroused among the musically inclined people of New York his failure would have been nothing short of disastrous to his future in this country and a woful humiliation to his manager. Both were brilliantly rescued by his marvellous achievements. So complete, indeed, was Mr. Paderewski's success that it is a little embarrassing to attempt to describe it or to venture upon an explanation of the elements which brought it about. The best kind of criticism, said Schumann, a critic of keen discernment and gracious nature, is that which produces in the reader the impressions made by the performance. In the case of Mr. Paderewski this would compel a resort to something like that rhapsodic style of utterance which ordinarily is the bane of all writings on art. But it would be not only idle but foolish to put such a performance as that which he gave to Chopin's Ballade in F-major upon the dissection table. There would be no intellectual gain and the result would disclose nothing of the lovely spirit which throbbed and glowed in the music. Better to let it pass with the observation that in this exquisite composition Mr. Paderewski made a proclamation which no one could misunderstand, that he is a poet—interpreter of gracious gifts, a performer without fault. Only one who has mastered the mechanical part of pianoforte playing so completely that it has become the willing and eager and unerring servant of his mind and heart could have played this composition as Mr. Paderewski played it; only a poet accustomed to speak in musical tones could have read Chopin's poem with such consummately tender and touching grace. Yet this was but one of his achievements and one, moreover, which, as things go in our concert-rooms, was not likely to arouse the greatest admiration. Those who admire mechanical skill, pianoforte technique, for its own sake were given opportunities in plenty to marvel at his achievements in this particular. There was the bewildering crispness and clearness of the Chopin study which he played, the dazzling brilliancy of his finger-work in Liszt's "Campanella," which he played on a recall, the scintillant scales in Saint-Saëns's concerto in C-minor, the irresistible rush of his octave

passages—a hundred things to excite wonder and astonishment at his merely digital ability. But these things would have weighed little had there not been disclosed back of them all the nice discrimination, the strong, pure, sentient feeling of the musician. Mr. Paderewski preached the gospel of Chopin, with whose music he is in obvious sympathy by reason of racial fellowship and community of sentiment. It was like no other Chopin playing that has been heard here for years—let us say since Rubinstein. It was not the morbid sentimentalist nor the forced dramatist, but a sweetly sane singer of romantic feelings. It was a musical Chopin, a Chopin with a finely poetical evangel which he proclaimed as a revelation at once of profound feeling and of exquisite beauty.

Mr. Paderewski is nothing if not generous. Evidently he credits the New-York public with a vast capacity for musical enjoyment, and also with a strong predilection for the larger forms in music. Evidently, also, he knows that though our public is impregnated with a taste for the great concertos, it also likes to hear solos. When his scheme, as at his second concert is made up wholly of concertos for pianoforte and orchestra, another band too often behaves as an obstruction instead of a helper, there is no way out of the difficulty except by throwing in the solo numbers as extra pieces. It is one of the penalties attached to the setting up of such a programme, but he pays it cheerfully. His set numbers were Beethoven's concerto in E-flat, Schumann's concerto in A-minor, and Liszt's Hungarian Fantasia. To these he added, in response to the enthusiastic recalls which followed them, Liszt's transcription of Schubert's "Erlking," Schumann's "Traumewirren," and Liszt's second Hungarian Rhapsody. The solos were the "sensational" incidents of the evening, in which he fully maintained himself on the dizzy height to which his playing of Chopin's music and his own concerto on Tuesday evening lifted him. It is proper that this should be said plainly and with emphasis. He is so great an artist that he can endure the severest kind of an estimate of his powers and have his shortcomings pointed out frankly as well as his excellencies praised.

There is no severer test for a pianist in New York than that provided by Beethoven's concerto in E-flat. Mr. Paderewski submitted himself to that test, and suffered in consequence. ^{It is} sadly handicapped, it is true, by the sluggishness and impurity of the wind choirs of the orchestra, but, nevertheless, those who were able to measure his work on its own merits could not restrain a feeling of disappointment. It might be urged that too much was expected of him, but, in point of fact, that is scarcely possible. Mr. Paderewski must endure comparison with the greatest of his living rivals. There is no other standard—at least for those who choose to estimate by comparison. Applying this standard the performance was a disappointment. The concerto will not brook resort to factitious devices; it must be played for the sake of its musical and poetical contents. These cannot be preserved if any of the ordinary pianist's tricks are resorted to to catch the ears of the groundlings. Mr. Paderewski preserved the high respect which he won at his first concert, by playing the concerto in a straightforward and honest manner. For the marvellously lucid exposition which he gave of its technical structure, for the beauty of tone which he invoked to his aid from beginning to end, for the splendid rush of his left-hand scale passages, for the crystalline brilliancy discovered in the rondo, he merited hearty admiration, and he got it. But after all this there was wanting the noble breadth of style and depth of feeling failing in which no pianist can win the approval of the connoisseurs of this sadly pampered community with a performance of the so-called "Emperor" concerto. In all that is essential he rose to a higher artistic plane in the Schumann concerto, which he gave with that interchange of idyllic grace and manly vigor which the lovely and poetically sane work demands, and when he came to the Fantasia he resumed his character as a provoker of bewilderment and commander of unquestioning and joyous homage. It is idle to talk about the "reading" of such a showpiece for the pianoforte. Almost anything that is effective is allowable in it, and so there was justification for the most striking of the innovations introduced by Mr. Paderewski—the use of the decrescendo and pianissimo effect in the *glissando*

passages of the final movement. His performance of the "Erlking" naturally awakened recollections of Rubinstein, and it was delightful to observe how much in the spirit of the Russian master he played this piece, charming as much with his characteristic giving out of the dialogue between the father, son and elf of Goethe's poem as he amazed by the stupendous performance of the bass figure.

PHILHARMONIC SOCIETY.

It is a familiar matter that many of the patrons of the Philharmonic Society looked forward to the advent of Mr. Seidl as conductor of that body with apprehension. In some respects he had justified the opinion that his tendency was toward change for the sake of change. So far as his reading of Beethoven's "Pastoral" symphony is concerned, it must be said that these apprehensions were shown to be utterly groundless. Of the lawlessness which *The Tribune* condemned in his reading of the eighth symphony (and also that of Dr. von Bülow), and Mr. Thomas's reading of the seventh, there was not a trace. In no single instance did he meddle with the composer's text. But justice is not done with this recognition of a negative virtue. Mr. Seidl imbued the symphony with a vitality which was simply superb. He made it pulsate with joyous life. It is not a simple thing to do this, though the composer contemplated it, for, of all the symphonies of Beethoven, the "Pastoral," by reason of its truthful reflection of nature in the use of the simple intervals which are most directly produced by nature, is most in danger of being accounted monotonous in manner and feeling. This monotony was avoided by Mr. Seidl's painstaking exposition of the musical structure; by the nice appreciation which he displayed of the value of the voices of the various instruments as producers of color effects; by his keen sense of the emotional expressiveness of modulations and harmonies; and, to mention but one of many technical exemplifications, by his treatment of the basses. He is a master in the development of climaxes. His exuberant imagination moves in harmonious yoke with his reflective faculties. If he produced the most startling effects by the manner in which he brought into prominence the climaxes of the storm through the agency of the elementary forcefulness of the brass choir (an agency which humdrum conservatism has neglected), he yet achieved his most profoundly moving effects by the affectionately and reverently tender treatment of the essentially melodious "Scene by the Brook."

The new composition introduced by Mr. Seidl stands in a somewhat different case. Ordinarily it would doubtless have been received without fault-finding, if not with gladness, by a Philharmonic audience. Under the peculiar circumstances of Mr. Seidl's advent it is likely to cause excessive and unwise comment. This because, simply, of the partisan spirit engendered by recent occurrences in our musical life. There is a prevalent feeling that modern romantic composers, beginning with Wagner, are noisy. Mr. Seidl's belief in the virtue of sonority has helped to stimulate that feeling. In the two movements from Nicode's symphonic ode "Das Meer" there are some peculiarly sonorous crashes of harmony, and a very unusual employment of the instruments of percussion which are not generally looked upon as really musical instruments. But underneath the sonorous surface of Nicode's composition there is some really marvellous music. The first movement, devoted less to a pictorial illustration of the sea than to a delineation of what might be called its emotional, or spiritual, elements and contents—its vastness, its solemnity, its unmeasured depth, its measureless energy, its symbolism which appeals directly to every poetical mind—is a monumental example of musical learning, and a beautiful exemplification of the capacity of music to delineate both external and internal, both material and spiritual things. It begins as a double fugue, with sharply contrasted subjects. This runs out into a chorale on the principal subject of the fugue, in which the organ should have been consorted with the orchestra and would have been used had it been in tune with the orchestra. Then begins a third division, in which a third melody, this time of a descriptive character, is introduced in the strings, and thereafter the piece with all its pictorialness and all its reflections of moods, is structurally only a splendid specimen of polyphonic writing. In the second movement, the poetical purpose, though it may at times

seem obscured because the fancy is taken captive by the pictorial element, is nevertheless adhered to. A choir of brass instruments, separated from the main orchestra hymns the solemnity of the sea in its natural, as well as its symbolical aspects, by playing the solemn music to which, when the work is performed entire, the chorus has sung an apostrophe to the ocean. Upon this substratum, of sound, the orchestra, reinforced by a very unusual instrumental apparatus, embroiders a playful composition, a truly symphonic scherzo, by means of which the composer seeks to delineate the superficial phenomena of the sea—its phosphorescence. The daring of this effort is only equalled by the ingenuity of the means employed and the singular effectiveness of the experiment in tone-painting. The surging and seething of the water as it breaks into scintillant foam is suggested with marvellous fidelity to nature. The seriousness of the composer's aim is of course obscured when only fractions of such a work are given, but there is still room left to admire the scope, the temerity and success of his effort.

The Bacchanale from Wagner's Parisian "Tannhäuser" was made notable to many unfamiliar with the work in its true shape by the employment of female voices singing the song of the sirens which in the old version of the opera is heard soon after the curtain rises. The device, uncommon in the concerts of the Philharmonic Society though not without precedent, added much to the charm of the composition, but was inconsequential compared with the intensely dramatic manner in which all the music was played.

IN GENERAL.

At Sherry's Room in Fifth Ave., an extremely inviting place but one not the best acoustically for entertainments of this character, the Kneisel Quartet, of Boston, gave its first New York concert. As players of chamber music they could have had no better introduction to the New York public than they made for themselves at this concert. They are easily first among the chamber-music clubs now before the public. In New York City the class of music to the performance of which they are devoted has been neglected hitherto, though appreciation of it is the truest touchstone of musical culture. It is significant that they come before us at the beginning of a season when local efforts of a most promising character will be made to atone for past delinquencies, but they are none the less welcome on that account. Their performance sufficed to show that they will be able to hold their own, and their presence will stimulate the Beethoven Club and the new organizations just forming to put forward their best efforts. So our music-lovers will be gainers by the friendly rivalry between the men from Boston and the men of New York.

The programme contained three numbers—a quartet in C-major by Mozart; a bewitching piece of music, and a model of its kind, the second movement from a quartet in D-major by Tschaiakowsky, in which modern feeling was predominant and which had a charm that owed nothing to the composer's predecessors, and Brahms's last quintet in G-major, in which the spirit of to-day was shown in happy communion with that of the classical period represented by the first quartet.

The Russian, Flemish, French, German and American composer had representation at the first Arion concert, each with a work of strongly marked originality. There was no half-hearted advocacy, The Russian composer was one who needed very little scratching to expose the Tartar, Rimsky-Korsakow, a Muscovite of the Muscovites, whose barbaric vigor made Tschaiakowsky seem the apostle of conventionality and refinement in comparison. He opened the concert with a programmatic symphony entitled "Antar," the work which, unless memory is treacherous, the daring young composer brought forward at the international concerts of the last French World's Fair to illustrate the style of the Russian school of musicians. It is a symphony (perhaps it would be better to say a symphonic poem) in four parts, which aims to give musical expression to a Persian allegory: Antar, wandering among the ruins of Palmyra, rescues a gazelle from the murderous attack of a gigantic bird of prey. At night the Queen of Palmyra appears to the young hero in a vision and explains that he had saved her from death at the hands of a Spirit of Darkness who had planned her ruin. In return she endows him with the three greatest joys of delight. He

chooses Revenge, Power and Love, but wearies of each, and at the end dies in the arms of the Queen, whom he had chosen to share with the third of the delights with which she had endowed him. The last three movements are descriptive of the three joys and certainly belong in the category of the boldest and most original and unconventional musical conceptions which the modern Romantic school has yet produced. Much of it is bewildering, but all of it exerts a strange fascination in spite of its undisguised contempt for mere "lascivious pleatings."

The Flemish selection was a brief melodrama, followed by a tenor solo and chorus from Pierre Benoit's lyric drama "The Peace of Ghent," its subject matter being the adoption of the name "Gueux" by the nobles who protested against the authority of Philip the Second's inquisitors in 1564. It is a rugged composition, which throbs with dramatic blood. French patriotism found eloquent expression in Berlioz's setting of Beranger's poem, "Le Cinq Mai." The German composers in the list were Mozart, Eduard Kremser, Josef Sucher, C. L. Fischer, Carl Loewe and Schubert, to whom was assigned the lighter part of the evening's entertainment, the unaccompanied part-songs for men's voices, and the Lieder sung by Mr. Fischer and Fraulein Mueller-Hartung, to whose merits *The Tribune* has already paid willing tribute.

The standard of American art was borne by Mr. Van der Stucken, who brought forward a lovely setting for unaccompanied men's voices of Uhland's "Fruehlingslaube," which seems to exert a perennial charm on composers; E. A. McDowell, from whose last suite, highly praised in these columns on the occasion of its first performance at the recent Worcester festival, Mr. Van der Stucken gave two numbers; and John R. Lund, of Buffalo, whose contribution was a short cantata for soprano and baritone solos, and chorus entitled "Germanenzug."

Mr. Lund is pleasantly remembered in New York as the first chorus director of the German opera. He is now conductor and the director of the Orpheus of Buffalo. His work is a swelling composition, heroic in manner, and permeated with the modern spirit. He was present in the audience, and was enthusiastically called for on the completion of his music, but modestly declined to receive the honors so generously showered on him.

An exquisitely arch and captivating song by Eugen d'Albert was also sung by Miss Mueller-Hartung. The composer is a native of Scotland, whose father was French and mother British. He was educated in Edinburgh, London and Germany, and has repudiated his native land. He is left to the reader to classify.

Mr. Seidl's fourth concert at the Lenox Lyceum afforded an abundance of interesting matter for a wide range of taste, as was amply made manifest during the evening, for it was heard with evident enjoyment by a large audience. Mr. Seidl again opened the hospitality of his programme to a new work of a resident musician, and played for the first time a new festival overture by Philipp Scharwenka. The composer doubtless had no intention of expressing in it any weighty ideas, and he has written a work which, though brilliant and sonorous, makes as a whole no very definite impression. Its workmanship, however, is excellent, and there are not a few clever episodes and effective passages which serve to make the work an agreeable one for an occasional hearing.

H. E. KREIBIEL,
in *New York Tribune*.

OPERA IN CHICAGO.

The Abbey-Grau season of French and Italian opera, which opened Nov. 9, at the Auditorium, has during the first two weeks brought to a hearing the following operas: "Lohengrin," "Orpheus," "Somnambula," "Romeo and Juliette," "Dinorah" and "The Huguenots." Of these "Lohengrin" and "Somnambula" were first presented in the evening and then repeated at the matinee performances.

The plan of giving only four performances each week is one that cannot be too highly commended, as it affords time for rest and recuperation, and for that reason is especially welcome to holders

of season tickets, who as a rule wish to avail themselves of every opportunity of hearing the operas, but would find themselves too weary, both physically and mentally, if obliged to attend every night.

The initial performance of the season was devoted to "Lohengrin," with the following cast: *Elsa*, Mme. Emma Eames; *Ortrud*, Miss Giulia Ravogli; *Frederick*, Mr. Magini-Coletti; *King Henry*, Mr. Edouard de Reszke; *Herald*, Mr. Serbolini and *Lohengrin*, Mr. Jean de Reszke. The *Elsa* of Mme. Eames was not altogether satisfactory. In her first scene there was little or none of that dreamy, rapturous expression of both voice and manner that is demanded by the part. Her relation of her vision was cold and unimpassioned, totally devoid of that exalted fervor by which it should be characterized. And, worst of all, her intonation was decidedly flat! Possibly this may be set down to nervousness, for her later work was generally true though never really imbued with warmth. She has a fine stage presence, but though a beautiful woman, her beauty is not at all of the type which one looks for in the part. And *Elsa* should have a voice full of tenderness, capable by its sound alone, apart from the words uttered, of awakening the sympathy of the hearer; a voice expressive of purity and depth of her love-nature. Such an ideal voice is, it is true, rarely found yet such have been heard in the part, and will be again. It is perhaps needless to say that Mme. Eames' voice is not of this sort. It is a good voice of its kind, a little thin, but carries well, as evidenced in the ensembles in which she took part. Except in her first scene her work was intelligent and tasteful, her best singing as well as acting being done in the bridal-chamber scene of the third act.

In "Romeo and Juliette" she was seen to much better advantage for the reason that the part of *Juliette* is far more suited to her style and gifts.

Mr. Jean de Reszke, as *Lohengrin*, made a highly favorable impression. His rich quality of voice is admirably suited to the part, and if, as was the case at times, his action was wanting in that calmly impressive dignity which ought always to characterize the Knight of the Swan, there was nothing in his manner that was at all offensive. His shortcomings in this respect, which may be safely set down to his gallic training and experiences, were not sufficiently marked to detract seriously from the pleasure derived from his representation. Not that he was undignified,—yet he did not quite attain to the highest and truest in the dramatic interpretation of the character. His singing and phrasing were worthy of the highest admiration, for their remarkable artistic worth.

Mr. Edouard de Reszke as *King Henry* made if anything a still more profound impression, with his rotund, sonorous voice, and his dignified manner. Occasionally a high note was avoided in the recitative and a lower one substituted, apparently for the purpose of sparing the voice, but the changes were in every case unimportant and the notes used might just as well have been written by the composer. The prayer in the first act disclosed the fact that his voice, though of good compass and volume, was not as strong as some in the lower register, the low F in this number being considerably less resonant than the rest of the melody. His work, throughout the opera, and in every character in which he has appeared during the two weeks just past, has been simply superb.

The performance of the brothers de Reszke in "Lohengrin" was of a nature to amply demonstrate that smoothness and refinement of vocalization and sensuous beauty of tone enhance the effect of the Wagner music-dramas. Unfortunately, it is too often the case that singers who have achieved great reputations as exponents of Wagner's characters are incapable of singing a single phrase with proper musical effect, however fine their impersonation may be dramatically. The dramatic side of Wagner's colossal creations has, in the minds of both artists and people, overshadowed their purely musical beauties to such an extent that the latter are too often either neglected or entirely lost sight of, sometimes from a lack of perception, or again in the case of many singers because the vocal organs are no longer adequate to give them proper expression. "Lohengrin" is of all the composer's works the one which is best calculated for vocal effect and which gains most in impressiveness through finished vocalization, such as was found in the work of the two de Reszkes.

Miss Giulia Ravogli gave a well-considered interpretation of *Ortrud*; malignant, and full of the expression of passionate hatred as well as utterly un pitying cruelty and deceit. Her work throughout the entire scene was powerfully dramatic, reaching a splendid climax in her invocation of Wotan and Freia to aid her nefarious designs against the unsuspecting *Elsa*. At the close of the scene she was enthusiastically called forward with Sig. Coletti, the *Tramund* of the cast, who had ably supported her. The latter, though his voice is not free from the vibrato, was dramatically one of the most satisfactory representatives of the character that has been seen here in a long time. The chorus was far from satisfactory at times—which, is not perhaps to be wondered at, considering the difficulty of the chorus parts and the necessarily small opportunity for rehearsal afforded the singers. In all the performances thus far the work of the chorus has left much to be desired, even in operas which do not present any especial difficulties to be overcome. Further, the selection of singers has not been particularly happy, for the tone produced, though of good volume is often of bad quality. The orchestra, of sixty members of the Thomas orchestra, played the accompaniments and instrumental numbers carefully and with admirable precision, yet the absence of a really guiding hand was often evident in the matter of shading. How Sig. Vianesi can be regarded as a great conductor (if indeed he is so regarded) passes my comprehension. He beats the time well, it is true, but exercises little or no control over his forces beyond merely keeping them together. The unimpressive playing of the "Lohengrin" prelude may serve as an example of his neglect of the finer features of interpretation, and that is but a sample of what I should call his incapacity, as manifested thus far in the season in a greater or less degree. He seems to care little, if one may judge by his work, for the refinements of orchestral interpretation. Certainly he rarely gets them from a band which Mr. Thomas controls in such a masterly fashion, nor does his manner while conducting give much evidence of attempts in that direction. The smoothness and precision of the playing appears to be due to the individual excellence of the members of the orchestra rather than to anything else.

The second opera was Gluck's "Orpheus," with Miss Giulia Ravogli in the title part. Had one never seen Mme. Hastreiter in the same part, Miss Ravogli would have seemed a superb representative of the character, but it was impossible under the circumstances to avoid instituting comparisons. The last named was gifted by nature with a more commanding stature and a richer voice, but did not sing the music with as much accuracy as Miss Ravogli—that is to say, she took more liberties, and particularly in the matter of tempo, yet, all in all, her impersonation was the more impressive of the two, being heroic and at the same time warmly sympathetic. Still, Miss Ravogli is worthy of high commendation for her work, which was artistic throughout, and again stamped her as an actress and singer of excellent abilities. Her characterization was impassioned and the skill and taste manifested in her phrasing and tone emission were deserving of, and secured from her hearers, hearty tokens of appreciation. The familiar aria *Che farò* was sung with rare finish and impressiveness. Miss Sofia Ravogli as *Euridice* was rather weak. To be sure the part affords but little opportunity for effect, but what little there was was not taken advantage of by the singer whose method and style suffer by contact with her sister's. The stage settings were generally good, though the scene in Hades was far less impressive and less beautiful than that offered by the defunct American Opera Company in the same opera. That will probably be remembered as one of the most beautiful scenes ever placed upon the stage in this country. The use of colored flowers, red and yellow, as decorations for the tomb in the opening scene seemed somewhat incongruous, though I do not know what may or may not have been the custom in the mythical age with which the opera is supposed to deal.

The orchestra was, as before, correct but more or less unimpressive. For example, the "Dance of the Furies," taken much too slow, was expressive of politeness and decorum, far indeed from the wild intensity and fury which it used to represent under

the baton of Mr. Thomas; and for this the conductor must certainly be held responsible. No doubt Gluck never heard it even as effectively rendered as it was under Vianesi: but that does not matter. He may possibly have conceived something more, even if his conception was never fully realized; and, as the music is susceptible of higher expression, why should it not be given in a manner calculated to bring it out? Latent possibilities—in the right direction—ought always to be realized if the means are available, even though the result transcends the composer's conception. No doubt Gluck, accustomed to the meager materials of his day and the moderate executive ability of his strings, would have been profoundly surprised at the effectiveness of his work as presented by Mr. Thomas, could he have heard it—but would he not have been profoundly grateful as well? And should not his work be presented now, not alone with the modern orchestra, but also with such increased expression as the nature of the music would seem to warrant?

Some of the audience found "Orpheus" uninteresting as a work, probably because of the broad contrast which it affords to the works of Wagner and other modern writers; but to me it is always interesting, because of its truthfulness and the delineation of human feeling which it presents. True, its forms of expression are old-fashioned, but what of that? Its simplicity and pathos are refreshing indeed, for a change from the intensity and passionate utterances of the great writers of the modern school; though one as gladly returns to the richer and vastly more sonorous works of the present age. Each furnishes something toward the enjoyment of the other—through contrast—something that would otherwise be missed.

Bellini's old opera, "La Sonnambula," was chosen for the debut of Miss Marie Van Zandt. Weak, wearisome and thin as it is, and in reality antiquated far more than Gluck's opera, though so much younger in point of time, it served well to display her beautiful voice and ability, in the execution of the florid music with which it abounds. Miss Van Zandt is not a great artist; though she is certainly a good one. Her voice is clear, pure and true, as a rule, though like most singers she does now and again give forth a note which is not absolutely accurate; but such instances are rare. Her technique is amply sufficient to meet the demands made upon it by the operas in which she has thus far appeared; and she always seems to sing without any exertion whatever, as if it was the easiest thing in the world to do. Velocity runs, staccato passages and trills flow from her lips without the least sign of an effort for their production. Her voice is not as sympathetic as some that have been heard here; but sympathetic quality is not usually found in voices that have been trained in this sort of work—nor should it perhaps be looked for. At best, this style of florid writing is worth but little except perhaps to surprise by its showy nature and the difficulties that have to be vanquished in its performance. Certainly Bellini's work contains little of really musical interest, and even the florid writing which he has provided for the soprano, is not particularly clever of its kind. Signor Giannini Grifoni (should it be John Griffin—or is he a genuine maccaroni?) was of no especial importance as *Elvino*. He indulges to an excessive extent in the use of the falsetto, and is rather ineffective in other respects. He made his American debut in this opera, and was neither bad nor good in any marked degree. M. Edouard de Reszke had the rather small part of the *Count*, which, like everything he does, was well done. He made out of the part, all that its nature permitted, probably in deference to the old saying that "whatever is worth doing at all, is worth doing well"—though it may indeed be doubted if it was, in fact, worth doing at all. Certainly the part was unworthy of the artist's powers, though it was interpreted with the same conscientious care and earnestness of purpose that he has displayed in other parts, and it was exceptionally well sung. It is doubtful if Chicago has ever heard it so artistically done in every respect.

"Sonnambula" is no longer as popular as it used to be; and, though the audience was of good size, there is no reasonable doubt that many were attracted by curiosity regarding Miss Van Zandt, concerning whom so much has been written for years past.

Miss Ida Klein as *Lisa* was quite satisfactory, singing the music assigned her with taste and expression. The chorus did not get into any difficulties in wrestling with Bellini's easy part-writing and commonplace musical ideas, which appeared to be entirely within the scope of their comprehension.

The second week opened with Gounod's "Romeo and Juliette," the cast including Mme. Eames, *Juliette*; Mr. Jean de Reszke, *Romeo*; Mr. Victor Capoul, *Tybalt*; Mr. Edouard de Reszke, *Friar Lawrence*; Mr. Martapoura, *Mercutio*; etc. The performance was far better than the one offered the first night of the first Auditorium season, when Patti and Ravelli sang the principal parts and the former only succeeded in demonstrating to the thoughtful, besides many others, that her voice was a thing of the past. Mme. Eames was much more successful in this work than she had been in "Lohengrin." Her voice sounded better, richer in quality and more sympathetic. In appearance she was well suited to the part, and she sang the music beautifully. Mr. Jean de Reszke made a superb *Romeo*; all the excellent qualities noticed in his work during the first week being found in a conspicuous degree. Together, the two made as charming a pair of lovers as one could wish to see. Mr. Edouard de Reszke was a magnificent exponent of the part of *Friar Lawrence*. Mr. Capoul, though no longer the same vocalist that one remembers in Europe twenty odd years ago, sang his part well, and it was one which was not so important as to disclose fully the ravages which time has made in his voice. Mr. Martapoura's singing of the *Queen Mab* was usually good. The performance of the opera was of remarkable excellence throughout, except for the opening chorus which was terrible in both time and tune, but particularly the latter. The production removed the bad impression of the work left by the Patti performance heretofore alluded to, an impression which very nearly buried Gounod's work in the estimation of those who had not enjoyed a previous acquaintance with it.

Miss Van Zandt made her second appearance, in Meyerbeer's "Dinorah." Her chief opportunity was of course in the "Shadow Song" which she sung charmingly and for which she was several times recalled and obliged to repeat the selection.

Miss Giulia Ravogli shared the honors of the evening with the soprano, and was fully as enthusiastically applauded. Her part was that of the *First Goatherd*, but she made so much of it that she rather eclipsed Miss Van Zandt. Mr. Coletti was the *Hoel* of the cast and an uninteresting one he was. In his narration to Corentin relative to the hidden treasure, his rough, throaty tones spoiled the effect entirely. Mr. Giannini Grifoni was a harmless little Corentin who apparently did the best he knew how. The opera is one which belongs to a past age, a different taste, and though it contains some good things, it contains also many stupid ones, and besides, is horribly long and tedious. The plot, of course, is idiotic, and were it not for the three or four interesting numbers—among them the "Shadow Song" which always attracts sopranos who can do it or fancy they can,—it would have little chance of enjoying these periodic resurrections. The overture is frightfully long and tedious in spite of the pretty choral bit which it contains. Shortened so that the choral effect would be heard but once it might make a pleasing impression, but in its entirety it is too much for human endurance. The last performance of the opera here was some twelve or thirteen years ago.

The Huguenots was given with an exceptionally strong cast which deserves to be given in full. *Valentina*, Mme. Albani; *Margherita*, Miss Pettigiani; *Urbano*, Mme. Scalchi; *San Bris*, Mr. Edouard de Reszke; *Nevers*, Sig. Coletti; *Marcello*, M. Vinche; and *Raoul*, Mr. Jean de Reszke. The audience was the largest of the season. Mme. Albani, in spite of the worn condition of her voice, did fairly good work. She is at her best in works of this sort where she can produce effects by her dramatic power, which aid in concealing to some extent the condition of her vocal organs. Among the ladies of the cast Mme. Scalchi bore off the honors, though the singing of Mlle. Pettigiani also aroused great enthusiasm. The brothers de Reszke left nothing to be desired in their interpretations of the parts assigned to them. Sig. Coletti made a

splendid *Nevers*, singing and acting in a most finished manner. The weak member of the cast was Mr. Vinchi who was wholly unable to cope with the part of *Marcello*. His vibrato destroyed whatever effect his singing might otherwise have had, and it was at times difficult to tell what note he was trying to sing. The attendance thus far during the season has been excellent, with no poor houses and several really large ones. That of the opening night was the largest except the one drawn by the "Huguenots." That the latter should have been so large was a little surprising, as the weather was execrable, and the opera is not the most popular in the repertory, but it may have been and probably was due to the fact that so many favorites were in the cast, which was really an exceptionally strong one. At the Saturday matinee "La Sonnambula" was repeated with the same cast as before.

FREDERIC GRANT GLEASON.

THE TAUNTON FESTIVAL.

The vicissitudes of the Southeastern Mass. Musical Association have been many, but the plucky spirit of a few has kept the organization intact and continued festival giving for thirteen years without interruption. Slowly, very slowly, the standard of taste has improved, notwithstanding the vexing attitude of a capricious public, which one year would follow Baal (the popularly-inartistic as evidenced by the nondescript miscellaneous programme), and the next seek absolution by demanding works of taste. Not only has the Association remained solvent, but the result of the festival of this year is a bit of money for the future, and a consequently cheerful feeling on the part of the board of government. The thirteenth festival was held at Taunton, Nov. 10-12. Five concerts were given. The chorus numbered about 200. The orchestra of 24 was chosen by Mr. G. W. Stewart of Boston from members of his Boston Festival Orchestra and the Germania. Though small—the available space in Taunton Music Hall for seating the band is limited—the orchestra was of excellent quality, and with the reinforcements used at the performance of "Arminius," and at all other times, gave great satisfaction. The more important works performed were: "Hymn of Praise," Mendelssohn, soloists, Mrs. S. C. Ford, Mrs. Doty-Spooner, Mr. W. H. Rieger; "The Holy City," Gaul, soloists, Mrs. Ford, Miss Olive Fremstadt, J. H. Rickertson, Mr. Heinrich Meyn; "Arminius," Bruch, soloists, Mrs. Hattie Clapper-Morris, Messrs. Rieger and Meyn; "Gallia," Gounod, soloist, Mrs. Spooner; "Judas Maccabaeus," Handel, soloists, Mrs. Anna Burch, Mrs. Morris, Mr. Thos. L. Cushman, Mr. Myron W. Whitney. I heard only the concerts of the third day which included a miscellaneous programme with Gounod's "Gallia," in the afternoon, and Handel's military oratorio in the evening. Although the orchestral selections at the afternoon concert were very familiar to the visitor from Boston, they served Taunton very well. There appeared at this concert Mr. Franz Kneisel, violinist, specially engaged, Miss Fremstadt, Mrs. Spooner and Mrs. Burch. Mr. Kneisel played a Romance by Svendsen, and Hauser's Hungarian Rhapsody, with that beauty of tone of which he is master. The singers were strangers to me, and Miss Fremstadt is, I believe, a new comer on the concert stage. She is an alto of much promise. Her voice is smoothly produced and is of ample range, the low notes excelling in quality; she sings with that ease of method which betokens long study, and in the familiar aria from "Don Carlos" showed a good style. Mrs. Doty-Spooner has a fresh soprano voice, as sweet as the dimples in her face. She, too, has been well trained, a pupil of Mr. Jordan of Providence, and though a lyric rather than dramatic singer, her earnestness and natural feeling, combined with a high voice firmly produced and held, carried her triumphant in the forceful measures of the "Gallia" music. Mrs. Burch had not been heard in the east before, at least since she took a recognized position in best New York concert circles. She is a good artist, with a well-trained voice, which, though the bloom is past, is a most useful possession. Moreover, she is artistic in whatever she undertakes, a thoroughbred, so to speak, to whom the florid measures of Mr. Handel are an amusing and welcome exercise. Her oratorio school had full expression in "Judas," and her success was absolute. Taunton deserves credit for bringing out three really good singers.

Handel's "Judas" shall not detain us. In ten years from now it will be dust covered, and only the newly elected politician will think to inquire from what source comes "See the Conquering Hero." Of the soloists, besides Mrs. Bruch, Mr. Whitney was in excellent voice and sang finely. Mrs. Clapper-Morris sings less well than formerly; the tone is less vital and the character of the work done seems hardly spontaneous. Mr. Cushman has long been a student of music. His tenor voice is agreeable and his singing shows the thoughtful, intelligent mind. There are yet some crudities of style to be conquered before he can hope for success in the field of oratorio. Mr. Cushman is one of the few singers we have heard whom it is necessary to warn against over-enunciation. The choruses of the work were considerably cut. In Vienna it is

understood that opera and concerts must end at ten o'clock when the evening gayeties begin; in Taunton, Handel is sacrificed in order that the orchestra may take a ten o'clock train for Boston. But Mr. Zerrahn's habit is to cut out the difficult parts of a choral piece. There is good material in the Taunton choir, the male members having been successfully recruited during the past year. I hear on all sides praises for the performance of "Arminius," and upon Mr. Meyn in the title part, and Mr. Rieger as Siegmund rested the focus of particular compliment. The business head of the Taunton enterprise is Mr. L. Soule, a man of most excellent intentions.

G. H. W.

MUSIC IN THE COUNTRY.

NEW ENGLAND.

New Haven. First Boston Symphony Concert, Nov. 2: Overture, "Benvenuto Cellini," Berlioz; aria from "The Queen of Sheba," Gounod; suite, op. 55, Tchaikowsky; Polacca from Mignon, Thomas; overture, "Phedre," Massenet. Soloist, Mme. Lillian Nordica.

Providence. Second Boston Symphony Concert, Nov. 18: Symphony in E flat (Rhenish), Schumann; song, "Mignon," Liszt; Intermezzo from "Cavalleria Rusticana," Mascagni; solos for 'cello played by Mr. Alwin Scheeder; overture, "Euryanthe," Weber. Soprano, Mrs. Arthur Nikisch.

Springfield. First Concert Hampden County Musical Association, given with the Symphony Orchestra of New York, Walter Damrosch, Conductor. Conductor of the chorus of the Association, G. W. Chadwick. Programme: Symphony No. 7, Beethoven; Fair Ellen, Bruch; Theme and Variations, Tchaikowsky; Spring's Message, Gade; a. Scherzo, Cherubini, b. Melody, Grieg—for strings; Ride of the Walkuries, Wagner. Soloist, Mrs. Marie Bissell, soprano.

BROOKLYN.

First Boston Symphony Rehearsal and Concert (in place of Philharmonic Society), Nov. 6, 7: Overture, "Leonore," No. 3, Beethoven; aria from "The Queen of Sheba," Gounod; suite, op. 55, Tchaikowsky; aria from "Tannhäuser," Wagner; prelude, "Die Meistersinger," Wagner. Soloist, Mme. Lillian Nordica.

First Seidl Society Concert: Overture, "Leonore," No. 3, Beethoven; aria, "Ah, Perfido," Beethoven; "Inferno," from "Dante," symphony, and concerto for piano in E flat, Liszt; "Rhine Journey," from "Die Götterdämmerung"; song, "Traume"; Prelude and Death Song from "Tristan and Isolde," Wagner. Singer, Mme. Fursch-Madi; pianist, Mr. Arthur Friedheim.

PHILADELPHIA.

First Boston Symphony Concert, Nov. 4: Overture, "Leonore," No. 3, Beethoven; aria from "The Queen of Sheba," Gounod; suite, op. 55, Tchaikowsky; Rondo Capriccioso for Violin (Mr. T. Adamowski); Polacca from "Mignon," Thomas; prelude, "Die Meistersinger," Wagner. Soloist, Mme. Lillian Nordica.

First Adamowski Quartet, Nov. 3: Quartet, E flat, Mozart; for Violin—Melodie, Paderewski; Gipsy Dance, Nachez (Mr. T. Adamowski); Three Movements from Quartet in F, Tchaikowsky.

BALTIMORE.

First Boston Symphony Orchestra, Nov. 5. Same programme as given at Philadelphia on Nov. 4.

First Baltimore Symphony Orchestra, Ross Jungnickel, Conductor, Nov. 12: Overture, "Prodaná Novesta," Smetana; Concerto for Piano in E minor, Chopin (Mr. V. De Pachmann); prelude and intermezzo, from "Cavalleria Rusticana," Mascagni; piano soli, Chopin; symphony, "Scotch," Mendelssohn.

CHICAGO.

We do not fail to recognize the importance of the Chicago Orchestra in the musical development of that city, and we are deferring, not dismissing, criticism on its concerts. The calendar to date is: Second concert: suite, No. 3, D major, Bach; symphony, No. 2, C major, Schumann; aria ("O del mio dolce ardor"), "Paris and Helene," Glück; fantasia-overture, "Hamlet," Tchaikowsky; "Wotan's Farewell" and "Magic Fire Scene," "Die Walküre," Wagner. Signor Galassi was the soloist. Third concert: symphony, B minor (Unfinished), Schubert; concerto for violin, op. 56, Dvorák; symphony, No. 3, C minor, op. 78, Saint-Saëns. Max Bendix was the violinist. Mr. Clarence Eddy played the organ part in the performance of the symphony, the pianists were W. Dietrich and H. W. Harris. The C minor symphony is one of Saint-Saëns' innovations.

First concert by Chicago Musical College String Quartet: Quartet in F minor, Haydn; quartet in D minor, Cherubini. Soloists, Miss Wycoff, soprano; Miss Osborne, pianist.

THE WEST.

Saint Louis. Exposition Association: Two concerts by the Chicago Orchestra, Theodore Thomas, Conductor; Nov. 2, 3. Miscellaneous programmes.

San Francisco. "Loring Club"—male voices—D. W. Loring, Conductor. Nov. 11: Turkish Cup Bearer's Song, Mendelssohn; "The Desert Fountain," Gade; Serenade, Storch; "Chorus of Spirits and Hours," Bach; "The Woods," Reiter; "The Long Day Closes," Sullivan; "On the Water," Abt; Folk Song, Kremser; Third Double Chorus from "Œdipus," Mendelssohn. Soloists, The Hermann Brandt String Quartet; Miss R. W. Loring, pianist.

LOS ANGELES.

Ellis Club—male voices—H. Burton, Conductor, Nov. 7: Miscellaneous selections including a Cradle Song, and Dance of the Gnomes by E. A. MacDowell, and "The Desert," David.

G. H. W.

THE NEWS.

Mr. Parker, of the Boston *Commonwealth*, who heard the first performance of "Cavalleria Rusticana," says that when Mascagni came to Rome to attend the *première* of his opera, he had no evening clothes; and, though his friends offered to make good the deficiency, he appeared on the stage of the Costanzi Theatre in a rather threadbare morning coat. His wife and baby saw the performance the same night tucked away in one of the upper boxes of the theatre.

The Madrigal Club of Boston, a small chorus organized by Arthur Whiting, will give three concerts this season, with the valuable assistance of Carl Baermann, Franz Kneisel, Arthur Whiting. The dates for concerts in Boston of the Mole Chamber Music Concert Club, are Dec. 1, 15, Jan. 26, Feb. 16.

George Grove wants to photograph the whole lot of Beethoven manuscripts. To show up Beethoven's handwriting would take another prop from under the idol.

Of the duet from "L'Amico Fritz," of which, in another column, Mr. Dole writes in praise, a foreign rhapsodist says: "It seemed as if one had been transported to paradise; seemed, indeed, as if the first part of the duet had been whispered into Mascagni's ears by the angel cherubs of Fra Angelico. The notes are as caresses, kisses, smiles; and again, like the murmur of water and the singing of nightingales in some phantom wood." Before the opera was performed, Mascagni said, "In 'Amico Fritz' I have tried to express the idea of love in music and to put into music my idea of passionate sentiment; but the expectation with which I find the opera is awaited makes me wish many times a day that I had never composed it."

Miss Brooks, of Salem, Mass., gave a talk at the piano, on Wagner's "Meistersinger" and the "Nibelungen," which is praised by those who heard it.

Beginning July 1, 1892, there will be a standard pianoforte pitch in this country. The one adopted is the standard French, Austrian and Italian pitch of 435 A, double vibrations in a second of time, 68 degrees Fahrenheit. This pitch is 17 vibrations lower than that now in use. Now will there be a better chance for the human voice.

Erroneous impressions have gone out, concerning the comparative non-success financially of the new works performed at Birmingham. There are varying schedules of rates, and other confusing regulations and traditions in vogue there, which must be known before an estimate of the mercantile value of any Birmingham Festival production can fairly be made. A reliable English paper says: "Taking the number of persons forming each audience into account as well as the amount of money received, it is clear the composers of new works, Dr. Dvorák, Prof. Stanford, Drs. Mackenzie and Parry, have no cause to complain of public indifference, and the enterprising Birmingham Festival authorities have every reason to feel encouraged by the reception given to the new works they so liberally and so wisely produced."

Only a Smith, or a Ludwig, would dare think of completing Schubert's "Unfinished" symphony: should the public rise in its wrath to rend him, he can escape death by hiding with his relatives.

First Philharmonic program this season (Nov. 15) in Vienna: Overture, "Anacreon;" Cherubini; Passacaglia, Bach-Esser; Overture, "King Lear;" Berlioz; Symphony No. 7, Beethoven.

It costs so much for gas in Lisbon that there will be no opera there this season, not even *light* opera.

It cost a Russian *Faust* the sum of \$120 for tearing *Gretchen* from the stage.

Here is an announcement which reflects Mrs. Thurber's patriotism, generosity and great public spirit: The National Conservatory of Music of America proposes to award prizes: For the best grand or comic opera (opera comique), words and music, \$1,000; for the best libretto for a grand or comic opera (opera comique), \$500; for the best piano or violin concerto, \$200; for the best symphony \$500; best oratorio, \$500; suite or cantata, \$300; the works to be composed or written by composers or librettists born in the United States, and not above thirty-five years of age, each work must be in manuscript form

and absolutely new. Manuscripts should be handed in for examination between August 1st and September 1st, 1892, and the award of prizes will be made on or about October 15th, 1892.—As we remarked about a similar plan announced by the Orpheus Club of Philadelphia, the time allowed is too brief. The age limit stated in the proposal of the National Conservatory is also a barrier.

London News: At Monday Pops (Nov. 9) a new piano quartet by Gabriel Faure was produced. Novelties at Crystal Palace concerts thus far have been: Overture, "Don Juan d'Austria," Hans Sitt; Overture, "Tam O. Shanter, L. Drysdale; "Women and Roses," a choral setting with orchestral accompaniment, of Browning's words, C. A. Lidgey. Two series of Italian opera existed in London in November. Under "that great man," as Mr. Smalley, in the New York Tribune, with fine sarcasm, calls Sir Augustus Harris, "Romeo and Juliette," "Carmen," "Philemon and Baneis," the latter for the first time in England, have been given, with a company comprising several new comers. Signor Largo had the credit of bringing "Cavalleria Rusticana" to London's notice; he also took the opera up to Windsor Castle and it was played before the Queen and several of her lady friends. Sig. Largo (not "by all the violins"), followed Mascagni with Ricci's "Crispino è la Cormare," and that work by Rossini's "Cenerentola." Mr. Sarasate played Max Bruch's new violin concerto, on the 17th of October, and the *Musical Times* liked it.

The latest Berlin cast of "Cavalleria Rusticana" included Sacher, Staudigl, Sylva and Betz!

You may want to read or see: Funny cartoon of Richard Wagner in the November Century (p. 20): What Sig. A. Vianesi, conductor of the Abbey Opera Company, season 1891-92, says in the same magazine (open letter, p. 155), about the Paris Opera: Article by Prof. J. P. Mahaffy in *The Independent* of Nov. 26, on "The Philosophy of Music."

Personal: Dr. Philip Spitta, Bach's Boswell, has been made a privy councillor, by the German Emperor. Rubinstein's mother is dead: she taught him music and morals. Gerster has bought a castle, and means to live in it; Reichmann has also bought a castle, but it is not said whether he is *obliged* to live in it: poor Gerster! Felix Motl has just got the Legion of Honor ribbon from France; was it on account of his labor of love for Berlioz last year in Carlsruhe, or because he has been advising with the people at the Opera anent the production of Lohengrin?

MASCAGNI'S L'AMICO FRITZ.

From the telegraphic reports and the accounts in the German newspapers furnished by critics competent to judge, Pietro Mascagni's new opera *L'Amico Fritz* is not only a popular success but a work that places the composer's reputation, so unduly exaggerated by the clear but overestimated *Cavalleria Rusticana*, on a basis as solid as a rock.

The Italian libretto by P. Suardon is taken, as the name indicates, from the comedy *L'Ami Fritz* of the French collaborateurs Erckmann-Chatrian. It begins with a hymn to Spring, the meter of which is well suited to Mascagni's characteristic and favorite rhythm. It begins

Simili ai passeri che al caldo sole d'ebrezza cantano:—

Like unto song-sparrows that by sunbeams bidden

Carol with merry sound;—

Like unto violets which in the tall grasses modestly hidden
Sweet perfumes shed around.

We swarthy wanderers, come from the regions

Where gentle breezes blow,

Where sunny landscapes glow,

Feel through our bosom flow

Surging in legions

Of joys born above,

Turning to melody, suddenly,

Our bright song of love.

And so on.

Evidently the author thought that the composer would introduce this chorus during the overture behind the curtain as the *Siliciana* broke into the prelude of the "Cavalleria." But no, the "*preludio*" is simply and purely orchestral. It is in a waltz rhythm (beginning *moderato*) that continues through fifty-two measures before it changes into a very legato and slower tempo with a synopated accompaniment that is reminiscent of one of Rubinstein's songs—"The Dream." This simple, melodious and lyric movement continues through eighty-nine measures, and returns to the first tempo for seventeen measures more.

The opera itself is entitled a *Commedia lirica* or Lyric Comedy, in three acts. The characters are Fritz Kobus (tenor), the wealthy landowner, who, content with his happy life as a benefactor to all,

scorns the idea of marriage and laughs at all who yield to its seductions; Suzel (soprano) his farm intendant's sixteen-year old daughter, whose budding beauty touches and finally captivates his heart; David, the rabbi (baritone), whose mania is match-making and who always comes to Fritz for the dowries of those too poor to wed; Hanezo (2nd bass) and Federico (2nd tenor), Fritz's friends, whose lively dialogues make the comedy of the piece; Beppe, the Gypsy (mezzo-soprano), whom Fritz had saved from jail; and finally Caterina (soprano), Fritz's old faithful servant. An "internal chorus" of peasants is introduced, though more extensively in the second and third acts. The first act takes place in Fritz Kobus's dining room. David, the rabbi, comes to ask a dowry for one of his innumerable protégées. Fritz pretends to be annoyed and makes David sign an obligation to pay back the money, but when the time is mentioned, Fritz jestingly places the date two hundred years later!

The duet is interrupted by the arrival of Hanezo and Federico who come to offer their friend congratulations on his fête-day. Both of these scenes are mainly in recitative, the accompaniment containing, however, many charming bits of melody. After the paper has been signed Caterina announces the dinner and they all sit down at table, except David who first must hasten to communicate his good news to the anxious young couple. His zeal causes Fritz to indulge in some of his good natured flings regarding love and lovers, and as he sees the rabbi passing by the window he asks if he has not a wife for him also. David replies: "Mark my words, you will be married one of these days." But Fritz retorts that he will always be a friend to all but never a husband.

Characteristic of these two scenes are the sudden changes of tempo: in twenty measures we find 2-4, 4-8, 2-8, 4-8, 3-8 and 3-4 time.

The third scene introduces Suzel who comes to bring Fritz a bunch of violets from his farm. She enters modestly with downcast eyes and sings a charming romance: *Son pochi fiori*. The flowers that she brings would, if they had voices, murmur blessings upon him, and this pretty conceit expressed in a different rhythm and a different key (changing into G from E flat) is at once more passionate than the poem and not so simple. The guests are delighted with the maiden's frankness and beauty and after they have expressed themselves in appropriate asides, the rabbi comes back, almost immediately followed by Beppe whose violin is heard on the terrace outside. The sweet notes which the sentimental rabbi compares to kisses, causes Suzel to weep and Fritz acknowledges to himself that his heart is touched in the same mysterious way. After Beppe has been called in he is asked to sing and he relates in two strophes the kind deeds performed by their dear friend. In the first the violin accompaniment is languishingly heard against the long D with which each phrase ends. In the second the melody being the same, the accompaniment suggests the turbine of the hurricane in which the narrator was caught and fell supine to be saved from perishing by the loving arm of their generous friend.

After this Suzel has to go back to the farm and when she has gone they again break into admiration of her grace and beauty. The rabbi of course immediately begins to lay plans for her marriage. Fritz declares that she is only a *bambina* and with some asperity sends to perdition him and his women and all who adore them, while the other two cry "she is for thee." This angers the rabbi who breaks out into a strong theme called "the rabbi's apostrophe," the characteristic of the accompaniment being a succession of descending scales fortissimo. In all the recitations Mascagni's fondness for the triplet is shown.

The act ends with a brilliant scene. The tempo is that of a march changing from 6-8 to 2-4 and back and forth. It is Beppe's troupe of gypsy orphans, who with a throng of villagers come to give Fritz their greeting. Fritz and his friend at the window remark with delight on their evolutions and the gallant show they make and the finale ends with a chorus in which the contralto is or may be sung by a boy choir. The theme of the march is taken from the popular Alsatian song: *i bin lusti*.

The scene of the second act is laid in the courtyard of Fritz Kobus's farm at Mésanges. Suzel is seen with ripe cherries which

she has ready for Fritz's coming. The few graceful notes in which she tells of their purpose come at the end of twenty-nine measures of the introduction, and this goes on growing more and more lively and gay till it is interrupted by the distant "ah" of the "*Coro interno*." Then an oboe is heard on the stage, playing the Alsatian song *Es trug das Mädelein* and this is followed by the chorus of peasants going to their morning labors. The original time of the introduction is restored and again the distant voices of the women are heard. Suzel then picks a bunch of flowers for Fritz and in doing this sings a ballata:—*Bel cavaliere che vai per la foreste* (Oh gallant knight who ridest through the forest). The *allegretto* interludes are strikingly Chopinesque in movement.

After four of these strophes, Fritz enters. The so-called "duet of the cherries" will certainly be one of the popular parts of the opera. The romantic charm and freshness of the music, its variety and its fascinating swing will carry with it every auditor, even though possibly some of the more passionate passages will make the critics shake their heads and declare it claptrap as they always do when they see what they could not do themselves. But it is melodious and charmingly melodious.

The third scene brings a carriage containing David, Beppe and Hanezo. The *allegretto* tempo of this sprightly scene is charmingly contrasted with the high wrought romantic action of the preceding one and is full of merry humor.

While the others go with Fritz to inspect the estate David is left to sit and enjoy his snuff-box! Suzel joins him, and brings him a drink of water. Seeing her at the well reminds him of the story of Rebecca.

"Thou seemest to be the maiden," he says, "and methinks I am Eleazar."

"What do you mean?" she asks.

"Dost thou not know the Bible?"

"Yes, I read it every evening to my father."

Then he bids her repeat to him the old story. The accompaniment of her almost spoken narration which gradually becomes more and more a love melody is a succession of psalm tune chords which very likely some day will find their way into future "hymn and tune books." The whole scene is very effectively, dramatically managed.

The wily rabbi gains his point; he discovers as he had already suspected, that the girl is in love! She betrays herself and runs into the house just as the others return. He tells his suspicions to Fritz who affects to disbelieve him, but when Fritz is left alone he himself confesses to "a strange perturbation," suddenly attacking him. The accompaniment which is mostly in the treble clef and follows his theme is very expressive of his restless state of mind.

When the party are about to depart David is missing, he is again trying his artful wiles upon Suzel, who is brought to confess that it is Fritz she loves. The women of the "*coro interno*" in the distance are singing "Love that has flown will never more return." That is the burden also of Suzel's plaint.

There is an intermezzo between the second and third acts, a brilliant orchestral poem which expresses in tones love apparently neglected but at last triumphant. It is entirely different from the "Cavalleria" intermezzo, and much longer, though it covers less than sixty measures. It is in 4-4 time, *andante con moto*.

The third act returns to Fritz's home, where Fritz is dreaming of the sweet young maid who has so strongly moved his heart. His agitation is expressed by the tremulando of the accompaniment. A mixed chorus singing a love-song of passionate harmony breaks in upon his reverie: "Everything sings tones of love, of love," he cries. Beppe enters and Fritz tells him of his agitation: "Peace I can not find."

"Poor friend," cries the gypsy, "I know thy suffering from experience, and I have composed a song for consolation: shall I sing it?"

This *canzone* is in 3-4 time, *andante molto sostenuto*, and will surely become a favorite. The accompaniment is dramatic, and the theme is graceful and melodious.

But instead of consoling, it only tortures Fritz the more. He sends Beppe away, and then breaks forth into a passionate romanza: *O amore, o bella tuce del core*. It is full of Mascagni's triplets.

David enters though Fritz would fain not see him, and reminds him of the woes that the scriptures predict befall the solitary. Here is a chance for solemn chords worthy of Schumann, and the composer does not neglect it. David also excites his jealousy by telling him that Suzel is plighted to a handsome rich young fellow. But when he adds that her father has consented and Suzel herself is willing, Fritz forcibly refuses his consent, and in blind fury rushes out.

David, satisfied with the progress of his plot, declares that love already has possession of poor Fritz, and an veritable tempest storms his heart. Suzel who comes with fruit from the farm appears,—sad and mournful. “Why so sad?” the old rabbi asks, “thou who shouldst be for ever happy.”

Left alone, Suzel breaks into a melancholy “*lamento*,” “Naught is left me now but tears and sorrow” (*non mi resta che il pianto ed il dolore*) and she is ready to die of longing. This is interrupted by Fritz, who tells her what David has just said and asks if it is true. It is all in recitative with sustaining chords. Then comes the great duet in which the discovery is made that they love each other. It works up to a brilliant climax with a spontaneous melodiousness that will “bring down the house,” and the accompaniment is full of life and swing.

A few bars marked *grandioso sostenuto*, with the inevitable triplets brings to Fritz confession *amici, ho vinto* “Oh friends, good rabbi, love has conquered!” And he acknowledges that the wager he had made is lost.

The finale is a septet in which “*O amore o bella luce del core*” once more makes its appearance. The curtain falls slowly while the orchestra play eleven bars *allegretto*.

Such is the untechnical sketch of *L'amico Fritz*, and it is to be hoped that the idea of it given will arouse an interest in this charming work, the performance of which will be eagerly awaited. We have no hesitation in predicting for it an immense success.

But the first question to be asked will be is it original?

Is it not time to cease hampering the composers of the present day with this demand for originality? Was Shakspeare original? Did he not boldly appropriate anything that came to his hand? Was Corneille original? Did he not we might almost say, found the French drama on the *Cid* which is boldly taken from de Castro and his “Menteur” on Alarcon's *La verdad sospechosa*? And if in literature wholesale appropriation is or used to be admissible why can not a modern composer indulge in a natural cadence without having it flung in his face that he has copied Mendelssohn, or use the great themes (in new combinations of course) without the charge of plagiarism advanced by critics who are armed only with destruction and seldom with appreciation.

No doubt the sapient critics will discover Rubenstein and Chopin and Massenet and Thomas and Hungarian and Slavic influences in *L'amico Fritz*, but let them croak! The work has vitality, and virility, and genius, and melody, and delightful harmony, and is distinctly the most notable addition to the operatic stage that has come in years.

NATHAN HASKELL DOLE.

NOTE:—This will acknowledge our appreciation of Mr. G. Schirmer's courtesy in permitting the HERALD, a look by proxy, within the sacred pages of the only vocal score in the country of Mascagni's new opera.

G. H. W.

HINTS TO STUDENTS.

This department will henceforth be a feature of the HERALD. Herein five issues concerning which students need sound advice, will be treated by Mr. E. A. MacDowell (composition); Mr. T. P. Currier (piano forte); Mr. Warren Davenport (vocal study.)

FACTS CONCERNING A VOCAL EDUCATION.

If one wishes to enter upon a course of instruction in instrumental music, it is an easy matter and a safe proceeding to select a teacher competent to carry the student from the beginning to a high degree of perfection in the technique of the instrument chosen. Anywhere in the cultivated musical communities of the world this facility can be obtained, with of course a preference when the individual traits of the student is taken into consideration. But the instruction will be sound and progressive, and there will be no doubt of success commensurate with the ability of the student in every case.

When we take into consideration the matter of a vocal education however, the opposite result is an established fact, and there is no certainty of what the conclusion will be and when the end will arrive. It matters nothing if the instruction be sought at home or abroad, the results are equally disastrous. The reason is that the art of *voice-building* is with a very few exceptions a lost art to the vocal teachers of the world, and the more noted they are the more obscure generally is their intelligence in this direction, or more aptly put, the more evident is their ignorance manifested in their efforts to train the human voice.

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The proof of this exists before our very eyes day after day, for the stage has for the past quarter-century presented the damning evidence in the array of decrepit and broken-voiced singers that crowd before the public, the victims of the ignorance of the teachers to whom they had confided their vocal gifts and devoted their last dollar, in a reasonable anticipation of future success. It is for this reason that the vocal art is in its present degraded state, and apparently languishing without much, if any, hope of immediate restoration.

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This is a gloomy view of the condition of vocal matters throughout the world, but it is undeniable, and, as I have above stated, the facts stand forth to prove it. The responsibility for the present degenerate race of singers rests wholly in the fact that there is no vocal *standard* in existence among noted teachers, who gather in naturally all the best voices, whereby they can judge of the value of their efforts and know whether they are employing fallacies in their processes of instruction, or the principles of a logical method which will lead to ensured success. In the majority of cases they are on the wrong track, and their fallacies are perpetuated in their pupils, who thus disseminate the corruption unwittingly, and become, so to speak, *baccilli* that inoculate the coming generation.

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The question naturally arises, how can such a state of affairs exist in this enlightened generation and not be exposed and remedied. My readers, this is a very natural conclusion to draw, and serious students can reasonably ask the question and demand an answer, as it is a matter of vital importance to them; for their whole life is centred in the anticipation of a future success in the vocal art. They of course are working in the dark: for are they not following the instruction of teachers equally groping for the process of cultivation that will bring the desirable results?

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If we could look upon the stage and find a model of excellence, we might then, through observation and imitation, find a way out of the difficulty and by degrees acquire intelligence sufficient to enable us to formulate some method or system whereby we could be reasonably sure of improving our vocal condition. But the model does not exist to my knowledge, certainly not in this country; for the most noted and highly praised singers are the very worst specimens for observation, as they are usually guilty of presenting the most exaggerated forms of vocal corruption.

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When Pauline Lucca was here the opportunity was offered, for she was a perfect vocalist and a great artist. Formerly there were many things about Patti that were highly commendable, but her more recent appearances have been anything but creditable to her former achievements. This is due in a great degree to her association with Madame Scalchi, whose efforts are the results of the most terrible distortion of a vocal apparatus, in my opinion, that has ever been observed upon the operatic stage in this country. Her violent examples exerted an influence over the delicate and refined efforts of Patti and forced her into evil ways. If we look to the other famous singers of a few years ago, they are conspicuous by their absence; for although in the prime of their life they are in the sere and yellow leaf of vocal decay and entirely out of sight as public artists, and in many cases employed in teaching pupils upon the false principles that ruined their own voices; and thereby raising another crop of singers who must meet with premature loss of voice and be forced to drink the dregs of bitter disappointment.

If in the effort to gain an instrumental education the student pounds his piano to pieces, he can buy another. He has his head and his hands left, and can be put upon another course of instruction that will remedy all the difficulties of his erroneous education and lead him to a desirable end. But the vocal student is not so fortunate: for if in the effort to become a singer the voice is ruined, that ends the matter. There is no shop for the purchase of a new one: hence the necessity for a correct system of voice-building, to ensure a safe and permanent cultivation of the vocal powers. In another paper the writer will give some suggestions that may be of service to the ambitious student in selecting a method that will not destroy the gifts of the Creator, but, on the contrary, serve in preserving them.

WARREN DAVENPORT.

OUR ORCHESTRAS.

PHILHARMONIC SOCIETY ORCHESTRA OF NEW YORK.

ANTON SEIDL, *Conductor*.

VIOLINS: R. Arnold, *Concertmaster*; A. Roebbelen, C. Hamm, G. Dannreuther, J. Mosenthal, E. Bauer, R. Kluggescheid, W. Kollmer, S. Froehlig, A. Bernstein, C. Hauser, H. Bahrs, L. Schmidt, P. Gaehler, E. Schmidt, A. Oestreich, H. Schlöming, H. Kraus, J. Rietzel, A. Rothmeyer, B. Herrmann, A. Seiferth, F. Kaltenborn, H. Brode, L. Kester, C. Rhaesa, P. Walther, A. Rubel, E. Jordan, J. Seimers, F. Herwig, T. Christ, O. Schreiner, Ph. Herfurt.

VIOLAS: M. Schwarz, *Leader*; Th. Jacoby, Geo. Wiegand, M. Lillenthal, J. Risch, J. Eller, R. Ringh, T. John, E. Essige, J. Frank, E. Loebmann, W. La Croix, R. Schuellingner, C. Brosche.

CELLOS: F. Bergner, *Leader*; C. Hemmann, A. Hoch, E. Reinecker, A. Hartdegen, W. Mueller, F. Herbert, E. Schenk, N. Zedler, H. Stranb, F. Wagner, G. Windish, H. Egner, H. Knoop.

BASSES: E. Manoly, *Leader*; G. Kissenberth, W. Lowak, F. Leifels, J. Blettermann, J. Hausknecht, H. Straubel, J. Willing, C. Burkhardt, C. Preusser, Ch. Weltzein, C. Heidelberg, C. Beier, Ed. Greenop.

FLUTES: C. Wehner, F. Rietzel, J. Ikler; **OBOES:** J. Eller, C. Stowasser; **CLARINETS:** J. Drowes, R. Reinecke; **BASSOONS:** F. Bernhardt, A. Sohst, J. Sauer.

HORNS: C. Pieper, W. Schmidt, W. Schulz, M. Niebling; **TRUMPETS:** F. Dietz, A. Seiferth, O. Frenzy; **TROMBONES:** J. Pfeiffenschneider, H. Weinberger, F. Letsch, W. La Croix; **TUBAS:** E. Vogel, F. Schumann, H. Baumann, Ph. Lotze, Thoma.

TYMPANI: S. Bernstein, E. Jordan; **TRIANGLE:** A. Rubel; **BELLS:** C. Brosche; **BASS DRUM:** H. Greinert; **HARP:** H. Breitschuck. Total 108.

THE CHICAGO ORCHESTRA.

THEODORE THOMAS, *Conductor*.

FIRST VIOLINS: M. Bendix, *Concertmaster*; J. Schnitzler, E. Knoll, A. Krauss, Ch. Hildebrandt, Th. Human, J. Ozerug, H. Braun, R. Seidel, R. Rissland, C. Troll, L. Marum, F. Beresina, O. Schmidt, F. Mittelstädt, H. Nürnberg. **SECOND VIOLINS:** R. Poltmann, *Principal*; A. Zeiss, P. R. Smitz, G. Starke, F. Heiland, A. Liefke, R. Donati, A. Ulrich, J. Zettelman, E. Wagner, S. Du Moulin, Th. Katsch, H. Busse, L. Seifert, L. Nürnberger, L. Busse. **VIOLAS:** A. Wigger, *Principal*; J. Lændner, G. Meyer, C. Riedelsberger, J. Meigross, W. Dietrich, A. Mauer, G. Fitzek, C. Hoffmann, Ph. Krauss. **CELLOS:** C. Steindel, *Principal*, W. Unger, L. Corell, L. Amato, E. Shippe, H. Sachleben, M. Eichheim, F. Hess, A. Metzendorf, E. Clussmann. **BASSES:** A. Wiegner, *Principal*; J. Beckel, L. Klemm, F. Driebrodt, R. Helm, A. Helleberg, R. Glass, A. Kramer, J. Kretlow.

FLUTES: V. Andersen, F. Valk, M. Ballmann; **OBOES:** F. Bour, L. Friedrich; **ENGLISH HORN:** E. Schenheinz; **CLARINETS:** J. Schreurs, A. Quitson, C. Meyer; **BASSOONS:** H. Litke, L. Friedrich, A. Kirchner, L. Friedrich.

HORNS: H. Dutschke, A. Schütz, L. De Mare, A. Walker; **CORNETS:** Ch. Rodenkirchen, F. Dietz, A. Ulrich, W. Braun; **TROMBONES:** O. Gebhardt, W. Zeller, J. Nicolini, Ch. Helms; **TUBA:** A. Helleberg.

DRUMS: Th. Katsch, J. Zettelman; **CYMBALS:** E. Wagner; **HARP:** E. Schücker; **TYMPANI:** W. Loewe. Total 82.

ITALIAN OPERA IN CHICAGO.

Eugene Field in the Chicago News.

Last evening the Italian opera season was inaugurated in the production of Signor Wagner's masterpiece, "Il Lohengrin." According to promise his opera was given by the very same cast that was concerned in the original production at the composer's native town of Bayreuth, the county seat of the old Florentine State on the Adriatic. It was a notable and imposing event. It was alone worth the price of admission to see our elite spread out in the chairs of those private boxes, drinking in the inspiration of the good old Italian maestro. Yet in the lobby we heard an occasional remark to the effect that "this Italian music" wasn't to be compared with one of Reginald de Koven's and Harry B. Smith's comic operas. These criticisms emanated, as we learned subsequently, from intriguing members of the South Side Homer Club, and therefore are quite beneath our contempt.

After the second act Charles E. Nixon, music critic of "The Inter Ocean," caused a profound sensation in the lobby of the Auditorium by expressing the suspicion that "Il Lohengrin" was not an Italian but a German opus. He based his suspicion upon the circumstance that Mr. Kohlsaat, the editor of "The Inter Ocean," had an engraving of H. Lohengrin hanging in his office, and he was sure that Mr. Kohlsaat would not have that picture there if it were not a German picture. Moreover, he had eaten in one of Mr. Kohlsaat's cafés a turnover called the Lohengrin turnover, whereof the crust enveloped a compound of raisins and veal gravy—surely a Teutonic and not a Latin invention. Mr. Nixon's suspicions were flatly denied by Signor Milwardo Adamo, who threatened to abolish the free list if the newspaper men kept on disseminating heresies likely to injure "the best show that ever visited Chicago!" On the other hand, Herr Dave Henderson assured Mr. Nixon that his suspicions were correct, but Mr. Nixon didn't feel that he ought to trust Herr Henderson, for the reason that, as manager of a rival house, Herr Henderson might have sinister business motives in decrying Signor Adamo's show. As for Colonel McVicker, he seemed bent on making mischief. He said that Wagner was neither German nor Italian, but was born in Chili. Signor Pecki counteracted the evil effect of this incendiary remark by denouncing Colonel McVicker as a party to the Homer conspiracy, and therefore a foe to Italian art.

FUN.

CHICAGO'S NEED OF AN ORCHESTRA.

From the Detroit Free Press.

There was a Chicago drummer at the Russell House last night, and he was talking as a Chicago drummer always does when there's anybody to listen.

"By gravy," he said in a displeased tone, "I don't like everything in Chicago, I can tell you."

A man who came from that town almost had an apoplectic stroke at this point.

"What don't you like?" he gasped.

"I don't like the music they have for one thing, I don't."

"What's the matter? Haven't they got the Thomas Orchestra?"

"That's what's the matter," he said eagerly. "By gravy, that's just it. We were going to give an entertainment at the North Side Sociable Club rooms not long ago, we were, and, by gravy, we wanted to have it first-class in every respect, warranted to give satisfaction or money refunded, we did, and being on the music committee I went to see Thomas, I did. Expense wasn't in it. Money was flush, and, by gravy, we were willing to put it up if we got what we wanted. So I went to see Thomas, and I saw him, I did. I told him what we'd pay, I did, and he said he thought he could furnish what we wanted, he did; and I asked him what he was going to play for us. Wanted a manifest of the goods, you know. I couldn't buy till I knew what I was going to get, and, by gravy, he slung me out a string of things that nearly paralyzed me,

it did. And I said to him, I did, 'Say, by gravy, can't you play "Annie Rooney," or "Comrades," or "McGinty," or "Mary and John," or something like those,' and he said he couldn't, and I said he'd better learn how, by gravy, before going into the music business for first-class people, I did, and I left him squirming, I did. By gravy, I'm no sucker, I'm not."

"Didn't you get any music?" inquired a bystander.

"Course I did. You don't suppose we want anything in Chicago we don't get, do you? Well, we don't; but I had to send up to Milwaukee for it, I did."

NEW ENGLAND CONSERVATORY ITEMS.

This department of the HERALD is conducted by the New England Conservatory, its continuance being stipulated in the contract transferring the paper to me. G. H. WILSON. Nov. 2, 1891.

The Fall term opened Nov. 19th, with an unusually large number of students in the Home, and with every prospect of an increased attendance over previous years. Several recent and valuable additions have been made to the faculty in the following named artists:

Mr. Eduard G. Heindl from the Boston Symphony Orchestra as teacher of flute; Mr. Pierre Müller, also from the Boston Symphony, as teacher of Cornet and Trumpet; and Mr. Louis Svecenski as teacher of Violin and Viola, who has been for six years viola player in the Kneisel Quartette and one of the first violins in the Symphony Orchestra, and who is a graduate of the Vienna Conservatory.

Martin Roeder, of whom mention has been made in a previous issue, was born in Berlin, Germany, in the year 1851. He pursued his musical studies at the Royal High School, Berlin, for five years, whence he went to Italy. He remained in different cities in Italy for over seven years, during which period he acted as Opera Conductor, and also as Conductor of a large Choral Society in Milan, which he founded. The special object of his stay in Italy was to make a thorough study of the old Italian method of singing, under the celebrated masters, E. Panofka, F. Lamperti and E. Trivulzi. He was eminently successful as a vocal teacher in Milan, as well as later in Berlin and other places on the Continent; under his instruction several of the most prominent European singers of to-day were educated. The flattering testimonials he possesses bear the names of Panofka, Trivulzi, Fraulein Alma Fohstrom, Herrn Liebau and Rothmuhl—the two last named being tenors at the Royal Opera House, Berlin; Mr. Alberti, first tenor in Prague, also Carl Alvary, Fraulein Leisinger of the Berlin Opera House, and many others. Madame Nordica speaks in highest terms of Mr. Roeder's abilities as a vocal teacher and thorough knowledge of the incomparable old Italian Method of Voice Culture. In the year 1889 he accepted an engagement as director of the Royal Academy of Music in Dublin, Ireland, which position he resigned recently, to the deep regret of the musical circles of Dublin. He has gained recognition for his compositions, from Gounod, Raff, Kiel and other composers.

Mr. Louis C. Elson lectured on Nov. 12th, on English Folk-Song from the 12th Century down to the present time. The programme was as follows:—*Early English*: The Maid of Islington,—Traditional. "The 44th Psalm,"—from an old English Missal of the 12th Century. "Summer is icumen in"—from a manuscript in the British Museum (copied). *Elizabethan Epoch*: "Since first I saw your face,"—Ford. Sellingers Round, and My Little Pretty One.—Traditional. Also, several selections from the *Revolutionary Epoch*,—from the time of Charles 2d and the Restoration, and later English Song.

The program of the pianoforte recital by Mr. Edwin Klahre, was chosen from Beethoven, Chopin, Schumann, Joseffy, Schubert and Liszt.

Sunday evening, Nov. 15th, a very interesting talk was given by Mrs. Isabella Chas. Davis, Cor. Secy. and Business Manager of the U. S. Order of King's Daughters; after which ninety lady students united with the Order. On Wednesday evening an organization was effected, which numbers one hundred and twenty-five, divided into four circles. The name adopted is the New England Conservatory branch of King's Daughters. The Society will meet twice a month.

At the Annual Fair and Flower Sale of the Ladies' Beneficent Society, held in the N. E. C. Parlors nearly \$800 was realized. Special mention is due several of the teachers' wives, also Mrs. Tourgee and Mrs. Faelten, for excellent services rendered on the occasion. Thanks are extended to the many donors for the gifts so generously bestowed. The Concert on the closing evening of the Fair, under the auspices of the L. B. Society, was much appreciated. The following program was given:—

Variations for two Pianofortes, by Saint-Saens (Messrs. Arthur Nikisch and Carl Faelten); Aria for Bass (Mr. Myron W. Whitney); Songs for Soprano (Mrs. Arthur Nikisch); Duo for Violin and Organ (Messrs. E. Mahr and H. M. Dunham); Duet for Soprano and Bass (Mrs. Nikisch and Mr. Whitney); Fantaisie for two Pianofortes by Moscheles (Mrs. Louis Maas, Miss Estelle T. Andrews, Mr. Edwin Klahre, Mr. Carl Stasuy).

The tenth Faculty Concert was given by Messrs. Carl Faelten and Emil Mahr, on Thursday evening, Nov. 19th, with a large number in attendance, of students and friends. The programme consisted of sonatas for Pianoforte and Violin, by Beethoven, being the second evening in the Beethoven Cycles.

ALUMNI NOTES.

The quarterly meeting of the Board of Directors of the N. E. Conservatory of Music and B. W. College of Music was held on the evening of November 4th. Miss Helen C. Wright was elected editor-in-chief of the *Alumni Annual*, and Mr. A. Dobbins and Miss Minnie Magee, '91, associates. The subject of forming local N. E. C. branches was discussed, and a committee appointed, which is to report at a special meeting. The committee having in charge the alumni memorial tablet for Dr. Tourjee, made a report, and will soon send circulars to the members of the Alumni. Subscriptions for the tablet should be sent to F. A. Porter, N. E. C.

Henry M. Dunham, '73, has accepted the position of organist and director of music at the Shawmut Church, Boston.

Married, Oct. 7th, 1891, at Barnstable, Mass., Lillie Stanley Goss, '90, of Barnstable, and William James Brooks of Boston. Mr. and Mrs. Brooks are at home at No. 17 Worcester Square, Boston.

Miss Clara H. Hillyer, '88, has opened a School of Music in Winona, Minnesota. Miss Bessy Broadhead assists her.

Miss Nelly M. Cheney, '88, is at the head of the vocal department in the Ward Seminary, Nashville, Tenn.

Miss Georgiette Clarke, student at the N. E. C., '89-'90, is teaching in the Southwest Virginia Institute, at Glade Springs, Va.

Miss Edith M. Mason, '91, is teaching in Boston.

T. M. Austin, '87, has returned to Westminster College Conservatory of Music, New Wilmington, Pa., after a year abroad, during which he studied with Ferd. Sieber and Heinrich Ehrlich of Berlin. On Nov. 2d Mr. Austin, assisted by Miss Clara L. Whissen, gave a complimentary recital to the citizens of New Wilmington.

Miss Maud Maurass, student at the N. E. C., '89-'90, is teaching in Baltimore, Md.

Miss L. Eva Alden, '88, principal of the music department of Coates College, Terre Haute, Ind., has associated with her on this year Miss Lizzie Shirley, '91.

Miss Emily T. Stauford, '89, is teaching in the Conservatory in Macon, Iowa.

Misses Minnie Magee, '91, Grace Davis, Mary C. Dewing, '90, and S. Anna Woodbury, '85, are teaching at the N. E. C.

Edward F. Brigham, '88, has a large class in Providence, R. I.

Miss Alice Greer, '91, is teaching in Macon, Ga.

Everett E. Truette, '80, gave an organ concert at Cortland, N. Y., last month.

Miss Annie M. Waterman, '91, is teaching in Augusta, Ga., and is also organist and "choir master" at the First Christian Church in that city.

Miss Fanny F. Payne, '88, and Miss Susie Moore, are in Berlin studying the pianoforte with Oscar Raiff.

Miss Lizzie Winfree of Virginia, at the N. E. C. several years ago, is studying with Prof. Barth in Berlin.

For several months Miss Anna Ward Chappell, '89, has been very ill at her home in Galesburg, Ill. Her health is now much improved.

Mr. and Mrs. Wertz, *née* House, spent a part of their honeymoon in Boston.

Married, Oct. 12th, at Haverhill, Mass., James W. Hill, '80, and Mabel Hall, both of Haverhill.

Merritt A. Alfred, '89, is connected with the house of W. J. Dyer & Brother, of St. Paul, Minn.

Miss Anna Van Stone, '90, after travelling in England and on the continent during the summer, has located in Milan, Italy, for the winter.

Miss Lila L. Moore, '88, has accepted a call to Culpepper, Va., where she will have charge of the Musical Department of the Female College.

Miss Gertrude Hutton has accepted a position in Faribault, Minn., where she will teach piano and voice.

Miss Ida Snell is at Catawba College, Newton, N. C., for 1891-2.

Miss Charlotte Bottume, '90, has been engaged to teach in Hamilton Female Seminary, Hamilton, Va.

Miss Lizzie P. Jones, '91, has the directorship of the Musical Department of the Female College of Florence, Alabama.

Mr. L. T. Chase will teach in Columbus, Ga., the coming year.

Miss Stella Ferris, '87, is teaching in Science Hill School, Shelbyville, Kentucky, where she will be associated with Miss Pike (N. E. C.).

Miss Ida S. Alward will take charge of the vocal department of Yankton College, at the opening of the new year, of which Mr. Frank Stead is Musical Director.

Mrs. Elizabeth C. Shirley gave a piano recital at Coate's College School of Music, Nov. 21st.

Miss Mary Hoover, '88, is teaching in Portland, Oregon.

Charles H. Morse, '71, organist and choir-master at Plymouth Church, Brooklyn, has been appointed a member of the Advisory Board of the Brooklyn Institute Music Department, and is one of a committee of three to plan the work of the department.

Married July 6th, 1891, Portsmouth, Ohio, Dr. Minnie A. G. Crawford, '80, and Dr. Charles Dight of Minnesota.

Married, June 11th, 1891, Jewett City, Conn., Clara Augusta Sweet (N. E. C.) and John Joseph Crawford. Mr. and Mrs. Crawford live in Dorchester.

Married, June 24th, 1891, Louisville, Ky., Elizabeth Pegan and Dr. Gilbert D. Gregor. Dr. and Mrs. Gregor live in Park City, Utah.

Walter J. Kugler has accepted the position of organist at St. James Church, Harrison Ave., Boston, where Sig. Augusto Rotoli is musical director.

QUESTIONS AND ANSWERS.

Conducted by Benjamin Cutter.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Correspondents wishing information regarding *fingerings*, the interpretation of musical signs, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found, and to opus number. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired. Address all inquiries to Benjamin Cutter, in care the New England Conservatory, Franklin Square, Boston.

Canton. 1. My boy has a cornet and I find that the letters as given in the Instructor and sounded on the cornet differ a whole tone from the normal pitch. Do all cornets have a different pitch from the organ or piano?

Ans. Cornets are mostly transposing instruments; they exist in the non-transposing pitch of C, and in the transposing pitches of B flat and A, below C, and E flat above C. The notes C, E, G, played on a B flat cornet sound B flat, D, F; on an A cornet, they sound A, C sharp, E.

2. Does the cornet player in executing ordinary music have to transpose it to another key? If so, why is this pitch, or this lettering, which is abnormal, insisted on? Why not have the lettering agree with that of other instruments?

Ans. For the sake principally of a better tone nearly all wind instruments are constructed on pitches other than that of C. The non-transposing cornet has a poor tone. He who plays a B-flat instrument—and your son evidently has one—is obliged to play untransposed music one tone higher. Other pitches demand other intervals of transposition. The power to transpose ordinary music is soon acquired.

Detroit. 1. Can you name two or three little waltzes, of the same difficulty as Gurlitt's, Op. 101, No. 6?

Ans. Gurlitt, Op. 101, Nos. 11 and 14; F. A. Porter, Op. 11, No. 2; A. J. Biedermann, Waltz in F major, No. 5.

2. I have a pupil who is studying Op. 50 by Köhler; have given her some pieces to accompany these studies but her mother says she does not care for her to take pieces until she can play difficult ones. She does not like "to spend so much money on music that will have no interest to her when she"—the pupil—"is older." Then in the same breath she asks if I can use a five cent edition we have in the West, a "lively and taking edition?" I have told her how necessary it is to have good editions, fingered ones, etc.; I have given her one or two pieces in the cheap edition and fingered them, but I cannot take the time for this work and, moreover, I do not think I know as much about fingering as Köhler. I try to be accommodating, but I think the mother is standing in her child's light, I cannot be very independent for fear of losing the pupil. I don't think parents ought to meddle too much. Can you give me a little advice?

Ans. So interesting is it that we have given this long question in full. Parents ought not to molest the teacher. But they do and trouble ensues. Assert your rights, teacher; difficult though it may be. Use TACT. The way to victory often leads through a concession. Spend the whole hour, if need be, in fingering the bad editions; we should do this, and justify ourselves. Finally, remember that there are people who will never respect you until you have shown yourself superior to them, and gained your point. Hard as it may be, you must either maintain your dignity and methods with just such people, or let them wholly alone.

L. W. C. Please give me metronome markings for "Twelve Very Easy Studies on Melody," Violin and Piano, Ch. Dancla, Op. 123.

Ans. No. 1, 92 quarter notes; Nos. 2, 5, 6, 100 quarter notes; Nos. 3, 4, 80 quarter notes; No. 7, Introduction, 80 quarter notes, Variation, 76; No. 8, 88 quarter notes; No. 9, 108 eighth notes; No. 10, 76 to 80 quarter notes; No. 11, 104 to 108 quarter notes; No. 12, Introduction, 76 quarter notes, Rondo, 76 dotted quarter notes.

A. G. C. 1. Are the Vaccai studies suitable for a person beginning voice lessons? If not, what would you suggest?

Ans. Suitable if rightly used for pretty extended study.

2. Name some studies for a person who has taken one or two terms.

Ans. Concone, 50 Lessons in Singing, Litolf Edition.

O. T. Kindly give examples of the following chords and tell me for what they are used, and if known by any name: Accidental chord produced by anticipation, Accidental chord produced by retardation, Anomalous chord, Transient chord.

Ans. We do not know where you have found these terms; they are new to us. Tell us your source, give full reference, and we will try to answer you intelligently. You probably have found a work by a would-be innovator, who has manufactured new terms for old things in order to differ from his predecessors.

H. G. 1. In September HERALD, in answering my question about the accidental, you say that the second clause of the rule "is disregarded." How can one tell when an accidental is intended

to effect a note, same name, following measure? Surely the accidental would not in any case extend beyond the following measure.

Ans. See Beethoven, Piano Sonata, Op. 2, No. 1, Menuetto, second part, measure 21. The accidental flat before the B is used as a precautionary sign; some people might play carelessly a B natural. But, the accidental holds good only for its own measure. This is a time-honored principle.

2. Is the portamento touch used only when a tie with a dot appears over a note, or is it used when the marking is a slur with dots embracing several notes?

Ans. It varies according to the circumstances. Use your taste and judgment. Sometimes a slur with dots means a connected crisp staccato, sometimes the portamento touch, so called, for which the sign is a dash (your tie) over a dot.

3. Has a new position of the arm in piano playing—dropped below the level of the keyboard—been adopted by piano teachers generally?

Ans. We have not noticed anything of the sort.

4. After pupils can play scales well in slow tempo, accented forms too, is it well to allow them to play scales as rapidly as possible?

Ans. We prefer to acquire speed gradually. Clearness must never be lost. Persistent, well directed practice brings with it speed. Excessive speed is a gift.

5. Please name some good, pleasing and brilliant trios for one piano, Grade Three; also duets, same character and grade for one piano.

Ans. Good trios are rare! See: "Caliph of Bagdad," overture; March from "Ruins of Athens;" "Chasse et Marche" from "Cinq Mars," Gounod; "Charge of Hussars," Spindler. For duets: Boscovitz, "Fanfare des Dragons;" Lange, Op. 81, Valse; Nesvera, "Aus der Jugendzeit," Op. 35. Rather under than over your grade.

6. What are Doering's Studies like, and for what are they given?

Ans. Excellent studies for Grade Three. They promote clearness of touch and embrace many chord forms.

S. N. S. 1. Where can I find unbiased statements about the musical status of England previous to the rise of the Flemish school?

Ans. Statements absolutely unbiased are rare. See Ambros, "Geschichte der Musik," also Grove's Dictionary of Music and Musicians.

2. What is to be believed of the story of the English monk Fornsete writing, in 1226, with mensural characters, the round "Sumer is ienmen in?"

Ans. The evidence, up to date, seems to bear out this idea. Ambros, of all musical historians the master, accepted it.

3. Is Handel to be counted among German composers because of his birth, early training, and depth of treatment; among Italian composers on account of the text of his operas, flow of melody, and florid style; or among English composers—where Rockstro places him—for the English text of his oratorios, and because he labored so long and mainly in England?

Ans. German of the German, it seems to us. Handel assimilated here and there; but his national traits came to the front in his greatest works.

4. What composers of universally admitted merit has England had for the past fifty years?

Ans. The English composers are no more universally recognized than are the French. Those who are informed as to the development of the English school would name as its leaders: Bennett, Macfarren, Cowen, Sullivan, Stanford, Parry and Mackenzie. We believe great things may be expected of the young Englishmen now coming forward, among whom are Cliffe and MacCunn.

Wis. 1. What scales for the piano may I study with Czerny's "Velocity Studies?"

Ans. Try Henri Herz, "Scales," Peters Edition.

2. Name some good piano pieces, same grade as Weber's "Invitation to the Dance."

Ans. Whitney, "Tarantelle in A flat;" Raff, "Valse Impromptu in G;" Maas, "Valse Allemande."

3. Please name a good instruction book for the piano, also for the organ.

Ans. For piano: Koehler, Op. 249, has been found excellent for general work. Do you mean pipe or reed organ?

C. F. S. I want a set of violin studies in the first position that are really difficult, good for finger and bow both, mostly broken chord work.

Ans. "Vingt Etudes," W. Langhans, Op. 5. You will find these excellent in every way.

S. F. 1. Do literary men always use musical terms correctly?

Ans. Once in a while a slip is noticeable, but as a general thing we think men of reputation are careful.

2. Who was Bochner, a composer, and what was, or is, his standing?

Ans. Johann Ludwig Bochner, born 1787, in Gotha, was immensely gifted; of irregular habits he lived without a fixed position and died of privation and drink, in 1860, after having met many great men whom, but for his way of life, he might possibly have equalled or even surpassed. His works reached a total of over one hundred and included all forms. Bochner was the original of Capellmeister Kreisler in one of Hoffmann's fantastic tales.

Astoria. Are German factory-made violins as good as French factory-made violins?

Ans. We prefer the French.

M. F. A. 1. In following the Reading Course I substituted Ehler's "Letters on Music" for Haweis' "My Musical Memories." Does "My Musical Memories" conclude the list of required works? The course has been of great benefit to me, if an increased appetite for musical knowledge is any indication.

Ans. The idea embodied in the Reading Course will find expression in the HERALD during 1892.

2. At thirty-five, can a person who left off practice fifteen years ago at No. 7, Cramer's Studies, be sure of progress in taking up the piano again? I have been practicing six weeks and my fingers seem obstinate. I can't accomplish what I want to with them, although I have not done much muscular work in these years of rest.

Ans. Perhaps you are too anxious as to progress; perhaps, too, muscular exercise is just what you need. It takes strength to operate the fingers. Try Wood's Gymnastics. See advertisement in this paper of the Bidwell Pocket Hand Exercises. We do not dare to give a decisive opinion, for we do not know the exact state of your fingers. Suppose you consult some one in your vicinity.

3. After Lebert and Stark's Piano School, Book One, should not the scales and exercises come next? Koehler, Op. 151 and 157, that you recommended, are all in the key of C, are they not?

Ans. Try Loeschorn, Op. 65, three books. You are right; Koehler's Studies, Op. 151 and 157 are wholly in C major.

P. Q. Should the long cadenza at the end of the Fugue, No. 3, for piano, by Bach, Peters Edition, No. 212, be played altogether with the right hand or with both hands alternately?

Ans. Both hands.

Fred S. 1. Who has written some good piano studies, which lay stress on rhythm and phrasing?

Ans. There are many works to be had: J. C. Eschmann, Op. 22, is very useful, also L. S. Heller, Op. 16 (The Art of Phrasing).

2. Please name some easy sonatas for violin and piano.

Ans. H. E. Kayser, Op. 33; I. Pleyel, Op. 48; C. Reinecke, Op. 108; R. Volkmann, Op. 60 and 61.

Frank. Who is the piano authority in Vienna, and what is his address?

Ans. Theodor Leschetitzky, probably. Direct your letter simply to Vienna.

M. S. 1. Do you recommend finger exercises for advanced piano players?

Ans. Not exactly elementary five-finger-exercises, but as one can make a finger exercise out of almost everything, it seems as if finger exercises are not for the beginner alone.

2. Do you believe in the Ring and Bell Attachment for the fingers?

Ans. If you mean for piano players, no. We would as soon think of a song and dance attachment.

REVIEW OF NEW MUSIC.

Arthur P. Schmidt,

Boston and Leipzig.

The Ocean Garden.	} J. L. Roeckel.
The Autumn Wind.	
The Chimes.	
The Cascade.	

A set of duets, which are here published in a neat, octavo form, in separate numbers. The voices are both kept in easy, middle register, and the melodious character of the entire set is reminiscent of the style of Franz Abt. The third is the most attractive of the set.

The Country Lad and the River.	} G. P. Ritter.
Lord of all Being.	

Two female quartettes. The second is much the better of the two, and is suitable for church use. It has some good antiphonal effects, and the easy touches of counterpoint are pleasing. The subject of the first number is rather puerile and has evidently not inspired the composer to go much beyond a few simple horn figures and a simple rippling part representing the river.

Praise the Lord all ye Nations.	} Mrs. H. H. A. Beach.
With Prayer and Supplication.	
Nunc Dimittis.	

It is pleasant to find that among her many resident composers Boston at last possesses a female composer of merit able to cope with the large as well as the small forms of musical creation, with reasonable success. The first of the three specimens before me was composed for the consecration of Bishop Phillips Brooks, and is the best of the three. It does not deal in anything very intricate in the way of counterpoint, but is at least fluent and free from any trace of straining after effect. It is somewhat Mendelssohnian in its character, which is certainly not a fault save in the eyes of the ultra-Wagnerian. The two last are mere little bits of good part-writing. If there is not any greatness as yet displayed, at least one can be well content that everything in the three numbers is natural and that composership seems to sit easily upon these feminine shoulders.

Te Deum in B-flat.	} G. W. Marston.
Hail to the Monarch. (Christmas Hymn).	

Both excellent, but in different ways. The first is richly harmonized and has some broad choral effects. The second is rather saccharine, and presents a tender melody for soprano or tenor, in the Italian vein, and relies more upon this and a mellifluous duet for its success than upon any very especial choral work. Yet the last will certainly be the most popular of the two.

Behold the works of the Lord.	} G. W. Chadwick.
While Thee I seek.	
Savior like a Shepherd.	

The last is the most melodious of these three sacred quartettes, and contains an effective alto solo. Yet the chief charm of the three is in the surety with which the voices are led, and the contrapuntal touches of the second number. The first also begins with an alto solo. All three can be cordially recommended.

Pastorale.	} Beliczay.
Capriccietta.	

Both excellent etudes, the second especially being adapted to teach light chromatic runs. One tires a little of the constant treatment of a single figure in the Pastorale; it should have a countertheme for contrast. The works are carefully edited by C. F. Dennee.

Air.	} Arthur Foote.
Intermezzo.	
Gavotte.	

Three piano pieces for four hands. The first pleases least. The Gavotte is attractive in its themes, well-shaped, and contains some excellent contrasts. The Musette which appears as trio is very dainty. The Intermezzo is also interesting, and the works should find cordial welcome among pianists. They are of medium grade.

Valsette.	} Talbot Lake.
Gavotte.	
Spanish Dance.	
Egyptian March.	

These four piano pieces form a set entitled "Spring Blossoms." One cannot altogether enjoy these blossoms that bloom in the Spring, for the melodies are very commonplace, the Gavotte is a Polka, the Spanish Dance might quite as well be called "New Jersey Dance" for all the characteristics it contains, and if the Egyptians marched as the music of the fourth number represents, it is no wonder that the English took easy possession of the country.

Rondoletto.	} F. L. Morey.
Lullaby.	

Quite a different order from the foregoing, although of about the same easy grade. Both of these pieces are poetic (the lullaby especially so) and offer musical ideas to the young student while they help him on his technical course at the same time. They can be cordially recommended for the early grades of study.

Romeo and Juliet: Prelude. Joachim Raff. This is a most important work. It is a great proof of American enterprise that this work, a posthumous opus, should be heard and published in Boston before it has been criticised in Germany. It appears here as a four-hand piano arrangement made by E. A. MacDowell, and the labor of its arrangement has evidently been done with a loving hand, for the work is playable and effective. One cannot justly say that it is likely to take rank with the "Festival" overture, the "Feste Burg" overture, or any of the preceding works in this form which the great composer has left us; nor can one say that the Shakespearian subject has brought forth such wonderful fruit as it did in the mind of Tschaikowsky, but it is nevertheless a work which every musician will desire to possess, and it dwells more upon the love-tale than the Russian composition does, for that speaks chiefly of war and of death. In speaking of this duet, it may not be amiss to praise the care of the editors of all the piano-duets of this house, in giving the letters through the two parts, to facilitate rehearsal.

Vintner's Festival.	} Templeton Strong.
A Little Study.	
Long Ago.	
An Old War-Song.	

Each one of these piano pieces has a thoroughly musical idea in it, and well expressed to boot. The first is not much more difficult than some of the compositions of Lange or Lachner, but how infinitely much more it has to say! The study is actually a study, giving good opportunities for contrast of staccato and legato, for finger action and for chord work. In short, the set can be very cordially recommended to students and teachers alike. But I don't believe our ancestors sang such chromatic war-songs.

*The Oliver Ditson Co.,
Boston, New York and Phila.*

Constancy. Charles F. Webber. Direct, melodious, and singable. It has the advantage of possessing a good poem, which has inspired Mr. Webber to passionate music. The climax could have had broader treatment. Medium voice. C sharp to E.

My Queen. Brahms. The ever-glorious "Wie bist du meine Koenigin" furnished with an absurd English translation in which the poetaster has mistaken the words above given, for a question, akin to "How d'ye do?" and begins with "How dost thou fare, my gracious queen?" which is a curiosity of Literature.

Lullaby, from "Jocelyn." B. Godard. A beautiful cradle-song, but rather intricate for its subject. The words leave some doubt as to whether it is addressed to a child or not, but if it is, the infant must be well up in Richter's "Manual of Harmony" to appreciate such complex treatment of modulations. It is for soprano, F to A.

Riccio's last Song. Raff. One of the finest of modern tenor songs, and certainly the most passionate bit of vocal work that Raff has left us. It is too well known to require especial analysis, but every musicianly tenor should have it in his repertoire. Compass E flat to A flat, but generally high tessitura.

I love her. Flegier. Also passionate and effective, although not so well carried out as the above, and at times degenerating to the drawing-room ballad level. It is a song that will please, but requires a full voice to do it justice. Compass C to G, tenor voice.

There are Strangers on the old Farm. Skelly. These strangers are not teachers of composition, that is evident.

The Bird's Ball.
Spring Song.
Autumn Song.
Dreamland.

P. Lacome.

Four songs from the repertoire of Mme. Schirmer-Mapleson. All of them are for mezzo-soprano voice and all have a certain blitheness. The translator has had considerable difficulty with the accents, and there are some parts which are rather unsingable in the English, while easy enough in the original French.

A Tiny White Rose. Greely. The title-page of this song looks like a musical directory, for it mentions Frank Swift (composer), Philip Greely (arranger), W. H. Hunter (the singer of the work), and the Commonwealth Glee Singers (accessories to the crime). It is said that "in multitude of counsellors there is safety," but all this multitude could not avoid some bad consecutive octaves on the last page, and very weak harmonies all the way through.

The Bells of Seville. Jude. Have rung before in these columns. This time they ring in a soprano key.

Springtime of the Heart. von Wickede. Quite in the popular school of Nessler and the "Trumpeter of Säkkingen." It is a fine display song for a full tenor voice, but will win more favor from the amateur than from the professional musician. Compass F to A flat.

Lucia. Luzzi. A composition for mezzo-soprano or baritone. It is quite in the folksong style, and its unpretentious character is one of its charms. It can be recommended as having a characteristic flavor, and being well worth the singing. Compass E to D only, less than an octave.

Of instrumental selections we have received from the O. Ditson Co. three arrangements of "Cavalleria Rusticana" of which the Potpourri by Moelling is well made. "Rocked in the Cradle of the Deep" is varied with some originality by F. L. Hatch. "Judith Gavotte" from Mlle. Rhea's recent play, is presented in piano guise by Paul Schindler, and Beethoven's Variations on "Rule Britannia" are given in a fine edition by Ernst Perabo.

Novello, Ewer & Co.,
London and New York.

Hallelujah the Light hath shined.
While all things were in quiet Silence.

Oliver King.

Two full anthems for Christmas, both of which can be very highly recommended. The first is the larger and more developed work, but there is also a good charm in the chanting simplicity of the beginning of the second. Both have sufficient counterpoint to prove their composer a good musician, and to admit them into the most dignified church services.

Like Silver Lamps. Barnby. More purely melodic than either of the above. It relies for its effect more upon unison work than upon intricate vocal treatment. But while it is easy for the choir, there is considerable brilliancy in the organ part. It is one of the most popular, yet musicianly, Christmas anthems that I have recently seen.

I will set his Dominion. H. W. Parker. Another Christmas anthem, more ambitious, but less inspired than the three above mentioned. Yet the imitative treatment at "The Lord hath chosen Zion to be an habitation" is very praiseworthy, and the end is as majestic and powerful as anyone could wish, but it requires a full chorus to do it justice, especially in its finale.

There were Shepherds. Charles Vincent. God who at sundry Times. J. H. Mee. Two more Christmas anthems, which are simple in treatment and give some solid unison work. They are well constructed as regards their harmonies in the concerted portions, but scarcely seem to say as much as the works which are mentioned above.

Hark the Herald Angels Sing. Rev. E. V. Hall. The last of this month's set of Christmas anthems. This number has the advantage that it does not go beyond the difficulty of a hymn tune, and is therefore quite within the capabilities of any little choir, or well-trained congregation. It is in easy compass also, therefore it is not beyond the abilities of a large Sunday-school. The name of

this anthem recalls a famous blunder made by a printer on a New York paper, in setting up the report of a Sunday-school concert. He saw the familiar title, and it seemed to him that his paper was not receiving the full credit; he therefore altered the manuscript, and the title read the next morning, "Hark! the *Herald* angels sing!" Perhaps this might be appropriate on this paper, also; only the MUSICAL HERALD has no angels.

Messrs. H. B. Stevens & Co.,
Boston.

Six Lyrics. E. N. Anderson. A neat little volume containing "At love's Gate," "Ah Welaway," "Like and Like," "Lyre and Flower," "Fast Asleep," and "Rest." All are melodious and not overswollen with heavy chords and strange modulations as so many songs are at present. It is a relief to find such direct and unforced music in the modern repertoire. The songs are for mezzo-soprano or baritone or low tenor voice.

Page's Album. Henri Logé. This contains six songs in the French school, with English words added by Dr. Philip Woolf. The songs are also for medium voice, and have all the French grace and surprises of accent and rhythm. The songs are generally less difficult than those of Bizet, Chaminade, St. Saëns, and the modern French school. A few misprints appear, but the edition is generally a good one.

After. Henri Logé. Simple, but very effective. Its quaint syncopations and its well-chosen modulations make a pretty chanson, but it requires a singer who is able to shade delicately, for much of its beauty depends on its *nuances*.

The Angel's Reply. Logé. The refrain in 6/8 rhythm scarcely seems in keeping with the subject but the melodic grace of this part of the song makes some amends. The final modulation is effective. Both this song and the preceding one are published for high and low voices.

Ave Maria. Augusto Rotoli. The impressive character of this song begins with its prelude, and is well sustained to the very end. It has many declamatory passages and a degree of expression that reminds of the Ave Maria of Luzzi. It is for soprano or tenor voice.

'Tis Springtime. Bohm. Somewhat in the Meyer-Helmund vein. Contains some pretty sequences, and charms by a light gracefulness rather than by any depth or strong musical treatment. It is published for both high and low voices.

Entreaty. Bohm. Quite in the short and simple folk-song style. It is coquettish and as playful as many of the German folk-songs often are. Can be obtained either for high or low voice.

Good Night. Dvorák. This song has previously been reviewed in these columns. It remains only to state that the edition is a good one, and is printed in different keys for high and low voices.

Eyes of Blue. C. Bohm. A singable melody for soprano or alto voice. It is possible to get too much of this kind of musical sweetmeats however.

Valse Caprice. Chaminade. Quite *outré* in its progressions, and it begins at once with an audacious sequence that sets one's teeth on edge. It is full of bizarre effects which however are piquant and never allow the interest to flag. It is also a good piece for practice in finger action and legato.

Silver, Burdett & Co.,
Boston.

Study and Song. Cecilian Series. Book IV. John W. Tufts. This is just such a volume as one might expect from the pen of its musicianly compiler. It contains not a single measure of trash or inferior music, and it is well adapted for advanced work in schools or choral societies. Space forbids an extended review worthy of its character, but it may be stated that the pedagogic matter is clearly stated in the first 32 pages of the book, and the remaining 160 pages are filled with well-harmonized selections from the best sources, including some of the old chorales (what better musical food could there be!), English hymns, glees and part-songs, and a few, too few, compositions by Mr. Tufts himself.

LOUIS C. ELSON.

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GEORGE H. WILSON, Editor and Publisher.

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PHILIP HALE,
W. J. HENDERSON,
BENJAMIN CUTTER, } Associate Editors.

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PUBLISHER'S NOTICES.

The attention of readers is directed to page six of the advertising department of this paper, where is given in detail a plan by which Symphony-concert Season Tickets in Boston, Brooklyn, New York and Chicago, for 1892-93, Worcester Festival Season Tickets for next September, and Cincinnati Festival Season Tickets for next May, may be had in return for some little effort to increase interest in the HERALD.

Copies of the admirable photograph of the Boston Symphony Orchestra from which the Half-tone process picture given away with the January HERALD was made, are for sale. They will be sent by mail on receipt of \$2. The photograph was taken in December, 1891, and represents Mr. Nikisch and the orchestra on the stage of Boston Music Hall. It is a unique achievement in photography, the likenesses are excellent, and it is the only photograph of the orchestra in existence. The size is about 18x12. Copies of the Half-tone process picture of the Boston Symphony Orchestra will be sent by mail on receipt of 25 cents.

A CHRONICLE.

Alas, what the secretary knows about music at the Exposition is still unknown to the editor, but as the editor is about chasing the secretary over Europe, there is a fair prospect that they may have it out either on the steppes of Russia, at the Vienna exhibition, on the Campagna, at the Scala, in Emperor William's domain, in "Merrie England," or polite Paris—somewhere these fellows will meet and the HERALD shall have a cable telling everything the secretary knows, that is, provided!

Music at the Exposition will be a splendid and satisfactory feature; this information is from the secretary.

While the editor is away his paper will be in the editorial charge of Mr. Henderson. If not too much absorbed by his work as secretary, perhaps the editor may find time to send something to Mr. Henderson "on approval." Mr. Henderson may not print it—and he has full powers—but perhaps he will. During the next two months Europe ought to yield interestingly if stroked the right way.

I heard D'Albert play Tausig's and his version of the F minor concerto of Chopin at the last Baltimore concert by the Boston Symphony Orchestra, and I saw for the first time a Baltimore audience! "Hats off, gentlemen, a beauty." That is not exactly what Schumann said about Brahms, but it is exactly what I should say if asked to characterize the Baltimore maid and matron. No wonder the pianist played as if inspired. Seriously, and remembering that Chopin is not considered D'Albert's strong point, he played the opening movement in a consummately brilliant manner, and the *andante*—ah, the poetry of it! it was beautiful. The behavior of the Baltimore audience is perfect; towards the music they are learners and lovers, and there is no evidence that they are admiring each other.

What a healthful thing it is to go about with eyes open, receptive, to get out of the ruts, and find out for yourself that people in other cities than your own do know a thing or two. While never in my life have I told an untruth about Chicago, I am really very sorry that city did not acquire a permanent orchestra sooner.

There has recently been sold in Berlin a curious autograph of Beethoven. It is a memorandum written in pencil and half erased, and contains the following note:—"23rd Sept., 1825. Simplified invention of a new apparatus for making coffee, letting the steam pass through a perforated paper, so that none of the aroma escapes, and double strength of the coffee is gained. It also takes less time to make." According to Schindler, who put on his visiting card "Beethoven's friend," and who wrote the master's first biography, the making of coffee was one of the composer's chief occupations. He used to count out sixty beans in his hand, which he

imagined to be essential for the coffee, and prepared it himself every morning after the Viennese fashion. This fact is also mentioned by Thayer, who speaks of the great liking Beethoven had for this beverage, when made carefully by his own hands.

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In an able article on the needs of Philadelphia in music, J. Bunting, who, although he has said some small things about Wagner, is otherwise a clear-headed critic and writer, says, in the Philadelphia *Music and Drama* (a paper, by the way, which publishes the trigest drawings of people in fanciful or attenuated costume, of which we have any knowledge), price three cents: "Here in Philadelphia there are German singing societies which date their organization earlier than nearly all of the choruses already named. They still show no evidences of decay. But the Germans are a musical nation. German children are all taught music at school. A society composed of such material does not combine from any sudden impulse or transient fashion. There is a substratum of musical intelligence to build upon, and such a foundation is lasting. Nor is this result due to nationality. The Handel and Haydn Society of Boston has an active record of over sixty years. But Boston has had music taught in her public schools for two generations. From illustrations like these only one conclusion must be drawn. Without education in music during the period of school life, no State, city, or town will ever become a musical community." All opposed, please say no? It is a vote.

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Mr. Finck, of the New York *Evening Post*, is a terror to those who handle statistics in print as they do reputations at the club. In almost every Saturday evening issue some lie is nailed.

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Miss Mulligan of the Buffalo *Courier* is telling truths as to the musical needs of her native city. It is the same want that is felt in Toronto, and possibly Philadelphia, that is "in union there is strength." Both these cities have splendid material but too diffuse organization. Miss Mulligan has an anecdote to the point:

A musician visiting in the City this week asked: "Why do you Buffalonians not have a regular annual festival?" and the question excited an immense amount of merriment. "An annual festival?" said one, "Why once in five years we make a tremendous effort and fail so completely that no one dares broach the subject for at least five years more." It has at last come, it would appear, to the decisive point, and Buffalo will have to give up the idea of festivals, or her conductors and influential members of the musical societies will have to change their attitude and broaden their ideas.

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Mr. Henschel has been making an address to students. His subject was "Ambition in Song-Writing." He said some good things. In conclusion, he besought his hearers not to write a song or anything else unless the spirit moved them, and not to let their spirit be moved by paltry, trashy verse, nor to confound sentimentality with sentiment. The former was superficial aimless pity and affected emotion, while the latter was true emotion, which grew out of the contemplation of an incident; and it was the sentiment, not the incident, which was the fit object for musical expression. Let them look for inspiration to the true poets, living or dead, and, above all, be true to themselves; and the glorious consciousness of having always done their best for the progress of their art would be far more precious to them than money,

which, however, rarely failed to find out those who worked earnestly, conscientiously, and faithfully."

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May we be pardoned for calling special attention to the announcement on page six of the advertising portion of the *HERALD*?

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Bayreuth tickets can now be ordered through Novello, Ewer and Co., of New York (21 East 17th Street). They cost just as much as if ordered in London or at Bayreuth, only you have the prized pasteboards in your pocket a little sooner. The calendar this summer at Bayreuth is: "Parsifal" July 21, 28, Aug. 1, 4, 8, 11, 15, 21; "Tristan," July 22, 29, Aug. 5, 20; "Tannhäuser," July 24, Aug. 7, 12, 17; "Die Meistersinger," July 25, 31, Aug. 14, 18.

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The unanimity of the Boston critics regarding opera by the company of Messrs. Abbey and Grau is unusual. They commended it. This guild of writers on music is given to disagreeing within itself; not so very long ago was the wrath of the *Transcript* focussed with augmented superlatives on something—we think Mr. Listemann was the offender—which another critic, of the weekly press, found exceedingly commendable.

As was the case in Chicago and New York, during the Opera season in Boston the fashionable element ran after Patti tickets. But the real music-lovers of Boston did not neglect the really fine singers of the company; the De Reszke's and Lasalle were their heroes. The writer feels it to be a real grief that circumstances have thus far prevented him from hearing Mrs. Eames-Storey, since that, to him, memorable day in Paris, when his negative praise of her Juliet stirred the wrath of two continents, and brought upon his head anything but honied words. But let that pass. All the other *HERALD* editors like her, and why shouldn't she have grown artistically in four years?

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Albert Becker is a comparatively new name in this country. That Albert is believed in here, is evident from the fact that two of his cantatas are soon to be heard under conditions that would flatter any composer. His "Reformation" cantata, popular in Germany, will be sung by the Chicago Apollo Club this month, and the cantata, op 50, written for the celebration of the ninetieth birthday of William I., Emperor of Germany, is included in the May scheme at Cincinnati. Becker hails from Medlinburg. He now lives in Berlin. He has waited sixty years for this country to honor him. May he not have waited in vain.

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Regarding the music of Lord Tennyson's play of "The Foresters," the New York *Tribune* published:

The innocency and gentleness of Lord Tennyson's new play, "The Foresters," are happily matched in the incidental music which has been provided for it. The temptation is great to speak quite as fully of the music which Mr. Widmer has selected, written and arranged for the usual between-acts entertainment and the few melodramas, as of Sir Arthur Sullivan's settings of the lyrics. Of the latter, indeed, it cannot be said that they are in any sense what might have been expected from the most honored of the present race of English composers. Sir Arthur has acted wisely, perhaps, in not drawing the bow of his fancy more vigorously than did the poet laureate. He has not tried to invest the graceful songs with more interest than their poetic contents justify. He has discreetly avoided all temptation to overstep the limits of the poet's pastoral. He is not dramatic in his compositions in the new sense, nor operatic in the old. Even in the fairy scene at the close of Act III. he

has aimed simply to be prettily tuneful. The effect savors a little of a young ladies' seminary commencement entertainment, but little else could be asked, unless one wished strains like those provided by Mendelssohn for the fairy scenes in "A Midsummer Night's Dream"; and such would have irretrievably disturbed the balance between the play and its musical adornments. Highly commendable is the simple directness of the melodies set for the songs of Marian and Kate, and the stiff tunes of English cut provided for "Long live Richard," and "There is no Land like England." Of the concerted pieces "To Sleep," which concludes Act I., is Sir Arthur's happiest inspiration—a dainty conceit both in structure and idea.

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PERSONAL. One of the younger English school of composers, whose style is more delicate and gracious than any of his fellows, Arthur Goring Thomas, was killed in London on March 21, by falling from a railway train.—Max Strakosch is dead; he was the Abbey of the generation in America immediately preceding this and great was his fame while it lasted.—Patti, it is said, will take the part of *San-tuzza* in a play adapted by a member of Sig. Arditti's orchestra from "Cavalleria Rusticana;" this interesting event will transpire when she returns to the fast mildewing and crumbling thatch at Craig-y-nos. But who will pay her \$5,000 a performance? Perhaps Nicolini, who is household steward, will transfer that amount from his pocket to Patti's after the first performance, and reverse the operation after the second; in this way Patti keeps her price up and doesn't lose anything. The adaptation referred to is older than the libretto his friends made for Mascagni.—I think Mr. Cutter will have something in this *HERALD* from Mr. Hanslick about Massenet's new opera. The most irregular thing in the European mail is the *Vienna Free Press*; it is a more exasperating quantity than that portion of the subscription list of a publisher, which is never paid up.—"Of Dvorák's new symphony we can, with the best will in the world, find nothing good to say. No one can damn a work after a single hearing; but we mistake much if this one will not be found to have damned itself." This beautiful tribute is from the *Boston Transcript*.

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NUGGETS. Mr. Henderson of the *New York Times* and the *BOSTON MUSICAL HERALD* is giving a course of six lectures at Columbia College, New York City, under the auspices of the University Faculty of Philosophy. He reports a large class and real enthusiasm. The subjects of the several lectures are: The Elementary Period, The Spirit of Music, The Evolution of Form, The Evolution of Style, The Lyric Drama, Reformers and Music Dramas.—Hermann Levi of Munich has been appointed a "Red Eagle of the third class." Admirers of the great conductor of "Parsifal" will not resent this act of the German Emperor; for it stands to reason that were there any vacancies among the Eagles of the first and second classes, Mr. Levi, who is a first-class conductor, would have had one.—That was a lovely *Aufwiedersehen* that Lilli Lehmann wrote to America through the *Tribune*: How pathetic is this line "God sees to it that the trees do not reach the heavens, and since I have all along enjoyed perfect health it was but natural that my turn should be reached." There are thousands in this country who wish that the superb Lehmann may be quickly restored to health.—An absurd statement was made by a Boston writer, to a New York weekly, that a pianist "just recovering from inflammatory rheumatism brought out lovely tones from the middle register of a — grand in five

pieces." Even a well pianist would have difficulty in getting any sort of tone out of a grand, or a square, in five pieces.—In the *New England Magazine* for March Henry Cleveland Wood discourses on Negro Camp Meeting Melodies.—Adieu!

G. H. WILSON.

THE NEW YORK OPERA SEASON.

A season of grand opera in French and Italian, under the management of the firm of Abbey, Schœffel & Grau, began at the Metropolitan Opera House on Dec. 14 and closed on March 12. The scheduled number of subscription performances per week was four, but there were a few extra entertainments. Twenty-two operas were brought forward. They were the following, presented in the order named: "Romeo and Juliet," "Il Trovatore," "Les Huguenots," "Norma," "La Somnambula," "Faust," "Aïda," "Orfeo," "Cavalleria Rusticana," "La Prophete," "Marta," "Lohengrin," "Mignon," "Otello" (Verdi), "Fidelio," "L'Africaine," "Don Giovanni," "Dinorah," "Hamlet," "Lakme," "Die Meistersinger," and "Carmen." Of this list, as my colleague, Mr. Krehbiel, has been careful to note in *The Tribune*, not one was new to New York, and only two, "Orfeo" and "Cavalleria," had not been heard before in the Metropolitan Opera House. "Orfeo," however, was much better done some years ago by the American Opera Company with Mme. Hastreiter as Orfeo and Miss Juch as Eurydice, while Mascagni's vigorous little work had been much better presented, so far as *mise en scene* is concerned, at the Casino.

I am compelled to repeat some other things mentioned by Mr. Krehbiel because they are facts. The work which proved to be the most successful of the season was "Faust." The reason is not difficult to perceive. Messrs. Abbey, Schœffel & Grau set out to revive at the Metropolitan the old-fashioned star system. They began their season's labors by a deliberate abandonment of the ground so successfully occupied during seven years of honest German art—a ground upon whose gateway is inscribed Hamlet's words, "The play's the thing." They brought from Europe several of the most admirable singers now alive, and they depended for the pecuniary success of their venture on the wide fame and high abilities of these singers.

But they found themselves at the outset confronted with conditions of public taste of which they were not aware, or, at any rate, which they did not comprehend. They met a public trained to expect, not a single brilliant star surrounded by a nebulous lot of mediocrities, but a good all-around company in which the best singers were more than ordinarily good and the least important members far from bad. This public refused at the second performance to listen to "Il Trovatore" with Mme. Lehmann, hitherto only a part of an excellent whole, offered as the star attraction. The public declined to listen to "La Somnambula," presented in an execrable manner with the hopes of the management centred on Mlle. Van Zandt.

In "Faust," however, the public was led to expect the whole of Messrs. Abbey, Schœffel & Grau's "stellar aggregation," as the minstrel men would call it, at one fell swoop. The fact that "Faust" drew good houses at its first two performances, when Edouard de Reszke was sick and did not sing, counts for nothing. The public went expecting to hear him. The thing that drew the public to hear "Faust" was the combination of Jean and Edouard de Reszke, Emma Eames and Sofia Scalchi in one cast. That the management recognized wherein the attraction consisted is shown by the haste with which the cast was strengthened by the addition of M. Lassalle as Valentine (not one of his best rôles) and the eagerness with which the full cast was advertised as "ideal." The star system declined to work satisfactorily unless all the stars appeared at once; or, in other words, the public refused to see any parts slighted, but demanded a strong ensemble. Let me add at once that, given with this cast, "Faust" was performed as it had never been before in the history of the Metropolitan, and, indeed, within my remembrance. It was superbly sung, and Gounod's beautiful melodies took a new lease of life.

The season being professedly arranged on the star system, it is useless to talk about the production of the operas. The presentation of Wagner's "Die Meistersinger" in Italian was plainly undertaken for two purposes, first and foremost, to demonstrate to the stockholders of the house (with a view to next season) that the Wagner dramas were not an impossibility to the present company if public demand proved urgent, and second, with some faint hope of luring back to the front the old German patrons who were sulking in their tents. The production of the work enabled us to hear and see two sincere and whole-souled artists in the rôles of Walther and Sachs. Lacking as they did a perfect sympathy with the intense Teutonism of the work and wanting a perfect understanding of the meaning and purpose of the art-work of the future, Jean de Reszke and Jean Lassalle sang the music of their parts as New Yorkers had never before heard it sung and commanded the warmest admiration of every free-minded lover of Wagner for the fervency and sincerity of their performances. Mme. Albani's Eva was respectable, M. Montariol's David was conscientious, and Signor Carbone's Sixtus Beckmesser was commendable for an Italian. As for the remaining members of the company and the chorus they had no conception of the meaning of the opera and were in a hopelessly befuddled condition. Mr. Seidl was much like Atlas, and no one envied him the load he had on his shoulders.

It seems to me that this brief study of two of the most characteristic performances of the season needs to be supplemented only with a brief glance at the leading members of the company to give the intelligent reader a tolerably clear idea of the kind of opera we have been enjoying in New York during the past season. For those of us who were able to dismiss from our minds all yearnings after the unattainable there was a good deal of pleasure in listening to the lovely singing of the chief artists; and it must not be denied that after the last season of opera in German a little refreshment of memory as to what singing really was did not come amiss. Who the stars of the season were may be gathered from the fact that when the management wished to present "L'Africaine," in order that M. Lassalle might make an effective début, it had to go outside of its own company and engage Mme. Nordica to sing Selika. At the latter end of the season Mme. Lehmann was compelled to learn this part and to appear in it for the first time. It is plain, therefore, that the Abbey, Schœffel & Grau company did not possess a great array of feminine talent. Three good women singers were all it had—Mmes. Eames, Scalchi, and Lehmann. I include the second out of deference to popular opinion.

The stars of the company were the three men—the De Reszke brothers and Lassalle. These are genuine artists and I gladly pay to their splendid abilities my humble tribute of respect and admiration. Because they know how to sing I admire them. Because they sing not only with their voices but with their minds and hearts I honor and love them. Because they are aflame with the spirit of contemporaneous dramatic music and are assimilating as eagerly as their birth and operatic training will allow that irresistible Teutonic romanticism which is so difficult of comprehension to men fed from their youth up on Latin traditions, I hold for them a deep and hearty respect. They are past masters of the technique of vocal art. Their delivery, their phrasing, their nuances, all are exemplifications of the best results of such training as may be got from Italian masters or in the Paris Conservatoire. And one of them, Edouard de Reszke, has been gifted by nature with a voice of marvellous power and strangely conquering quality. As long as memory lasts, I shall cherish the recollection of Jean de Reszke's truthful Faust, his overwhelmingly powerful John of Leyden, his brilliant and moving Vasco di Gama and his glorious, young, vigorous, knightly Walther von Stolzing. With these memories will go hand in hand those of Edouard de Reszke's portentous, expressive, convincing and really tragic Mephistopheles, and Jean Lassalle's passionate Nelusko and sincere, poetic Hans Sachs. For the sake of these men let Fafrer in his hair yet a little longer keep watch and ward over the Nibelungen hoard.

Mme. Emma Eames grew in public favor from the beginning. She looked Gounod's Juliet, but still more she looked his Marguerite, and the latter's music she sang better than we have heard it

sung except by Patti and Nilsson. In the Santuzza of Mascagni she surprised us by a revelation of dramatic energy of which none of us had supposed her capable. But it was as a singer and as an unfailing picture of grace, dignity and refinement that she most impressed the public. Her musical instinct is strong, her phrasing generally excellent, and her voice rich and individual in character. While her artistic stature falls somewhat below that of the three men, she was a worthy companion to them and if she returns to America will find a cordial welcome in New York.

And now I must stop for want of material. The much celebrated Giulia Ravogli proved to be rather a poor *vox* and certainly *præterea nihil*. Of Mmes. Lehmann and Scalchi, it is needless to speak. The former has gone home broken in health and spirit. It may be that we in New York have heard her splendid voice and grand style for the last time. If so, there is not one of us who will not inscribe to her memory the lines of a forsworn lover, to be kept sacred by us:

"Vergäss' ich alles
Was du mir gab'st
Von einer Lehre
Lass' ich doch nie:
Den ersten trunk
Zu treuer Minne,
Brünnhilde, bring' ich dir."

As for the remainder of the company, except, perhaps, Mlle. Van Zandt, who deserves credit for her Lakme, if for nothing else, let the mantle of a charitable silence cover them. Why should I say such things as one could only say about Martaponra and Magini-Coletti and Camera and Valero and Gianinni and Viviani and Vinche—ah, Vinche! Let me stop there. He is an old man and I trust his sins are forgiven him. The season is over. Next year we shall have opera under the same directors. Perhaps it may be more profitable to both public and management. Certainly both hope so.

W. J. HENDERSON.

THE SPIRIT OF ANTIQUE MUSIC.

A striking incident is also found in the history of the Hebrews after their exodus from Egypt. When they went down to inhabit the land of Goshen, they were a rude, nomadic tribe, so far as musical culture was concerned, certainly very inferior to the Egyptians, who were already a powerful and enlightened people. It is not violent to suppose that their art-forms were strongly tinged, if not wholly remodeled, by their long sojourn of four centuries in Egypt. But note what a contrast is presented by the musical religious services of the two peoples soon after the exodus. The Egyptian religion, though its priests representing all the scientific learning of their time, was of the lowest order. The massive grandeur and gorgeous beauty of its temples enshrined a crocodile or a serpent that disported its repulsive body upon cushions of royal purple. Hymns were sung in its worship, but the spirit of those hymns was like the spirit of the religion, primitive and rude; the old dominion of fear, one of the original elements which produced the religion, was still present to restrain its development. The same restrictive spirit operated against the development of the temple music; and hence we find a record in Plato's writings to the effect that the chants sung in the Egyptian temples were at his time what they had been for thousands of years, so long indeed that the priests considered that they had been composed by the goddess Isis. I have seen a quotation from Herder's book on antiquities which conveys the impression that the temple chant of the Egyptians consisted of nothing else than a repetition of the seven vowel sounds of their language. The reason of this was that the predominant element in their religious system was fear, and this prevented the addition of a tone or the change of an accent in their chant lest the sacrilege should bring upon them the wrath of their awful gods. Whatever other influences the Egyptians may have exercised on the Hebrews they did not effect a change in their religion, and the spirit of this religion is manifest in the first specifically Hebrew music of which we have a record; it is the song of Moses and Miriam after the passage of the Red Sea and the annihilation of the pursuing Egyptians. It celebrates that which

the subjects of the Pharaohs never knew—deliverance and freedom.

"I will sing unto the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea.

"The Lord is my strength and my song and he is become my salvation: he is my God and I will prepare him a habitation; my father's God, and I will exalt him."

The theocracy was established and under it the cultivation of music was entrusted to the prophet schools. When the Temple was built regulations for a musical service on a scale of real Oriental magnificence were established; and until the destruction of the Temple by Titus, A. D. 70, except during the Captivity, the Temple choir, composed of the descendants of Levi, specially appointed to that service, with voice and instruments sounded the praise of "Him whose mercy endureth for ever,"—a phrase which was made an ever-recurring refrain in the Temple liturgy. It must be remembered that in this antique music there was always the closest union between the words and the melodies, neither was complete without the other, and therefore without attempting further to follow the growth of Hebrew music, or to describe its character, we can refer to the Psalms of David and the Lamentations of Jeremiah as an expression of the highest ideal in a devotional religion, and, at the same time, the highest type of antique poetry.

It was in Greece that music attained its greatest excellence and its widest use, a circumstance which is accounted for by its broader culture and greater liberality and ideality in religion. Recognizing the power of music it employed it to strengthen and build up the people; as it had been recognized from primitive times as a worthy means of religious worship so was it at a later period recognized as the fittest vehicle for the spread of patriotism and morality. The sensuous charm which lay in the tones themselves was wedded to the wisdom expressed in the words of the poet and philosopher, and this high type of a beautiful art, which united a power that compelled the sense with another that persuaded the reason was employed in that service which was highest in importance after religion.

There is evidence, however, to show that in this particular the Greeks were preceded by the Chinese. The most ancient poets of this wonderful people speak of music as "the echo of wisdom," the "manifestation of the laws of heaven," and in an Imperial decree of Chun, who is said to have reigned 2300 years B. C., we find one purpose of music set forth in this noble and beautiful manner: "Teach the children of the great that through thy care they may become just, mild, and wise;—firm without severity, upholding the dignity and pride of their station;—without vanity or assumption. *Express these doctrines in the poems, that they may be sung to appropriate melodies accompanied by the music of instruments.* Let the music follow the sense of the words; let it be simple and ingenuous, for a vain, empty and effeminate music is to be condemned. Music is the expression of the soul's emotions. If the soul of the musician be virtuous his music will be full of nobility and will unite the souls of men with the spirits of heaven." Let us draw again from the Chinese classics for all of this kind which we find in the Celestial Empire we will afterward find a counterpart or a parallel in the land of Plato and Aristotle. According to the teachings of Confucius, ceremonies and music are the most prompt and efficacious methods of reforming manners and rendering the State prosperous. Ma-Tuan-Li says: "He who understands good music is fit to govern." In the *Le-King*, that is, the "Book of Rites" one of the four sacred books of the Confucians we find this definition and estimate of music: "Music is the expression of the union of earth and heaven; with music and ceremonies nothing in the Empire is difficult. Music acts upon the interior of man and brings it into connection with the spirit. Its principal end is to regulate the passions; it teaches fathers and children, princes and subjects, husbands and wives their reciprocal duties; the sage finds in music the rules of his conduct."

These views concerning the highest purpose of music are very natural to a people whose religion was more a system of moral and political ethics than a theology. It was avowedly the first purpose of Confucius to teach the reciprocal duties of princes and

subjects, husbands and wives, parents and child—doctrines which the Book of Rites thinks music capable of inculcating. Music thus became a fit subject for legislation and its regulation has ever since been an affair of the State. So too with the ancient Greeks. The poets who were also the musicians of Hellas were held accountable to the State for a truthful exposition of the religious beliefs, moral precepts and political ideas held by the State, which in its character was decidedly paternal. That much care and thought was devoted to the art by the philosophers and legislators is read in the records. Thus Timotheus of Miletus, for adding strings to the lyre and extending the scale of that instrument and consequently the number of possible combinations, was banished from the Spartan State because it was held the innovations would prove injurious to the youth. Plato's theoretical books on Government are replete with observations on the proper use of music and he is careful to prescribe the modes which are to be taught the youths and to interdict others whose influence he describes as enervating and effeminating. It is generally admitted by the musical historians that the theoretical system at the base of Greek music was of a nature which would have prevented it even from developing into an art like that of to-day. This may be true and yet it does not require a very great stretch of the fancy to imagine that a vocal art which received so much thought, such careful study from minds given to deep investigations into the nature of things, must have had much in it worthy of admiration. There must merely have been some basis for the legends of Orpheus, Amphion, Terpander, and Tyrtæus. Orpheus it will be remembered was said to have played and sung with such skill as to cause the rocks and trees to follow him and the wild beasts to become docile; his notes quelled the furies and permitted him to rescue Eurydice from the terrors of Hades; at another time his music saved the Argonauts from the fatal seductions of the Sirens. Amphion by the charm of his voice and power of his lyre inspired the stones so that they heaped themselves into walls about the city of Thebes. Hermes with his lyre closed the hundred eyes of the vigilant Argus set as a guard over Io. Tyrtæus aroused an army to action by the sound of his flute. Terpander and Arion healed the diseases of the Lesbians and Ionians, and Ismenias restored the Boeotians, who were afflicted with diseases of the hip to health by means of music. Empedocles once saved the life of a guest by raising his voice in song when an enraged youth, whose father had been condemned through the testimony of the guest, had already drawn his sword against him. A more striking instance of the power of music is related of Terpander by Diodorus. In the year 644 B. C., Terpander made his second visit to Sparta; the country was in war with a common enemy and was harrowed by internal dissensions. The leaders fearful of the destruction of their State through the double misfortune consulted the Delphic oracle who answered: "The dissensions in Sparta will cease if Terpander's Kithara is heard there." Terpander was called and the effect of his music was magical; the strong men of Sparta were moved to tears and violent partisans embraced each other and became reconciled.

It is in the religious chant that we find that manifestation of the spirit of antique music which was chiefly instrumental in its establishment and regulation. There is, however, another factor in the sum of musical growth which must not be left out of mind. It is the free, untrammelled, natural impulse which refuses the dominion of formal rule and restricting principle, and which, in all arts and sciences, provides the element of agitation and thus stimulates growth. Religion was the conservator; romanticism was the promoter. In the war song, and love song, and hunting song of the ancients there was lacking the principle which restricted them to the formulated art used in the religious chant. In these manifestations their fancy was free to find all the tonal combinations which might aid them in expressing their emotions. Thus grew that romantic branch of the art practised by the minstrels and bards of the olden time, the time of the rule of sentiments and emotions. Its mission was carried on under the new dispensation by the minnesinger and trouvère of the middle ages, and though the death of chivalry ended that peculiar ministry, its spirit is continued in the *Volkslied*, the song of the people even to-day. The highest achievement of this spirit operating on the classical art is seen in the musical compositions of the present epoch.

H. E. KREHBIEL.

MUSIC IN BOSTON.

The last week of February was made notable by the return of Paderewski, who had reason again to repeat "Cæsar's thrasonical brag." Brilliant programs, erratically changed to suit changing moods, were given to brilliant audiences ever hungering for more, more kindly granted—like the last drop in the cup of coffee, the last extorted sip the best! Never such success by pianist won.

The symphony of Saturday, February 27, began with Mendelssohn's overture to "Ruy Blas," and ended with Liszt's symphonic poem, "Les Preludes," both finely played. The symphony was Dvorák's Fourth, in G major. Sticklers for conventional forms might reasonably object that it was rather a suite of tone-pictures than a symphony; but why should we care for names, or be so narrow as to demand everlastingly that the new should conform to the old? Let us have the new wine in new bottles. Let us welcome, if we can, the wealth of invention, the splendor of tone-coloring, the vivacity of spontaneous creation,—even though it has a touch of barbaric opulence and wildness,—which characterized this new work by the Hungarian. It is long since we have heard a composition more gorgeous, more tuneful, and, perhaps, judging from comments overheard and printed, more puzzling. Characteristic Hungarian rhythms do not at first occur in it, though the most pleasing and popular movement—the *allegretto grazioso*—shows Magyar origin; but if we were to point out all the innovations, there would be no room to speak of aught else.

Another novelty was Aleksandr Porfirovitch Borodiu's "Scene on the Steppes in Central Asia." This tells its own story, and a charming poetical story it is, with a *dumka* ingeniously worked into the odd and bizarre background, which seems to picture the unending steppe. It is interesting to know that Borodin, who is Professor of Chemistry in the Mediko-chirurgical Academy of St. Petersburg, is an entirely self-taught musician.

On Tuesday evening (March 1), Mr. Carl Baermann gave his second concert at Union Hall, which, in spite of the drifting snow, was fairly well filled. The program began with Haydn's E flat major trio for piano, violin (Mr. Loeffler), and cello (Mr. Schultz), graceful, light and gay, and gracefully played. Mr. Baermann and Mr. Schultz found a sympathetic work in Saint-Saens's C minor 'cello sonata, a melodious, fascinating composition. Miss "Gertrude Franklin" threw much, perhaps too much, impassioned ardor into Schubert's "Meine Ruh ist hin"—she sang it in English—and as her second number gave much pleasure by Widor's beautiful Love Song, "Le Doux Appel," with its exquisite violin obligato. This she sang in French, in several instances curiously mispronounced. The concert ended with Schumann's glorious D minor trio—played almost flawlessly. A fine, noble concert.

The same afternoon Mr. Gardner S. Lamson gave the first of his two song recitals at Chickering Hall, the program presenting interesting works by Lassen, Löwe, Tschaiakowsky, Bach and Ries. Mr. Lamson was "in capital voice," and sang *con amore*. If he goes on improving as he has during the past year or two, he will do great things. At his second concert, which took place on the ninth, he presented Schubert's "An die Leyer," "Meeres-stille," and "Gruppe aus Tartarus," Handel's *Nasce al Bosco*, from Ezio (composed 1732), French songs by Gounod, Godard, César Franck, Delibes, Schumann's rather ineffective ballad, *Belshazzar*, Purcell's noble "I attempt from Love's Sickness to fly," Arthur Somerville's exquisite "Weep, no more, Sad Fountains," and Chadwick's Bedouin Love Song. The concert, in its variety, its wealth of novelties, and its admirable interpretation, both by Mr. Lawson and Mr. Whelpley, gave unalloyed satisfaction.

On Wednesday evening (March 2), the Boston Symphony Orchestra had an extra, a self-benefit concert, at which Mrs. Julie L. Wyman, Mr. Alwin Schroeder, and Mr. Paderewski generously gave their services, and a large audience (that it was not larger was due solely to the storm still continuing), gave their enthusiastic applause. The program was at least an hour longer than usual. It began with a full-swung and brilliant performance of the overture to "Tanhåuser," which was followed by Mr. Paderewski's magnificently broad and satisfactory rendering of Schumann's A minor piano concerto, the delighted audience clamoring for more, and

succeeding in obtaining, rather cruelly, a romance by Schumann. Then came the orchestral suite from "Esclarmonde," given for the first time, graceful, light, delicious, piquant, but not great; Mr. Schroeder's three Soli for 'cello, Bach's Sarabande, Schubert's Moment Musical, and Davidoff's At the Fountain were heartily applauded. For these and Mrs. Wyman's three songs by Delibes, Massenet, and Ferrari (so perfectly delivered!), Mr. Nikisch played most satisfactorily the accompaniment.

A Russian flavor was imparted by the Andantino and Scherzo from Tschaiakowsky's F minor symphony—the pizzicato splendidly played—and the concert ended with the greatest of Liszt's Hungarian Fantasias, royally performed by Mr. Paderewski, who was recalled again and again. During the evening Mr. Paderewski was presented with a silver wreath; and after the concert Mr. Nikisch was the recipient of a testimonial from the orchestra, in the shape of a beautiful clock, warranted not to beat, but to keep time. A great and memorable concert.

The eighth and last Philharmonic Concert took place on Thursday afternoon (March 3). Again the storm was a damper, and the audience small. Mr. Sherwood was the pianist. He played Grieg's dramatic and exciting A minor concerto with unimpeachable technique and much fire, though he had to contend with a not always satisfactory or tuneful support. Miss Gertrude Edmands sang arias by Weber and Gluck, and three MS. songs by Mrs. Hopekirk (with piano accompaniment excellently played by Mr. Capen). The concert began with Wagner's overture to "Rienzi," contained Liszt's windy, pompous and melodramatic "Orpheus," and ended with Berlioz's arrangement of the Invitation to the Dance. Improvement in the ensemble and in the unity of the work was manifest, so much improvement, in fact, that it seems ungracious to speak of short-comings, which result in spite of Mr. Listemann's well-directed efforts, and evidently require only time and encouragement to obviate.

At the eighteenth Symphony Concert (March 5), Madame Camilla Urso was the soloist, selecting Bruch's D minor Violin Concerto, a work which, though not without many inspired and beautiful passages, left the impression of being far inferior to the composer's First. The third movement, which is in the manner of a tarantelle, is the weakest and most trivial; the second the most pleasing. Madame Urso played with fine breadth and brilliancy, but her violin, strung with wire strings, was almost constantly too sharp. The concert began with Tschaiakowsky's Symphonic Poem, "Hamlet," presented for the first time. There is something peculiarly sympathetic between the character of Hamlet and the Russian national nature: it was, therefore, extremely interesting to hear how the story was interpreted musically by the greatest living Russian composer. To the chronicler it was a most wonderfully thrilling composition, and the various modes which the music adopted in illustrating the moods of the melancholy Dane, the love and madness of Ophelia, and all the incidents of the tragedy, were extremely effective. The symphony was the ordinary or revised version of Schumann's D minor, played with splendidly dramatic force and zeal.

The Kneisel Quartet gave its sixth concert on the following Monday evening with the assistance of Frau Amalie Joachim, who sang songs by Beethoven, Mozart, Haydn, Ahle, Schultz, Mendelssohn, Schubert and Brahms. She was evidently suffering from a cold, and her enormous contralto voice, which seemed out of place in a small hall, was not under the best of control. Though one might pick flaws in her method of taking tones, it would be indeed a capitious critic who should not enjoy her musical interpretation of the German *Lieder*, of which she has been, for more than a generation, the foremost exponent. Besides the Variations from Beethoven's A major quartet and the entire E flat quartet, the concert included a quartet in E minor by Ottokar Nováček, one of the Symphony Orchestra. With the exception of a curious reminiscence of a figure in the fourth Schumann Symphony, this work savored entirely of the Slavonic school. It was fascinating in its unlikeness to classic models. The short, piquant prestissimo aroused much enthusiasm and was repeated.

Frau Joachim also appeared in a series of three song recitals at

Steinert Hall (Thursday evening, March 8, and Monday afternoons, March 14 and 21), in which she gave a wide selection of songs, showing her catholicity of taste. Large and fashionable audiences greeted the great songstress, who was assisted by her gifted pupil, Miss Villa Whitney White, formerly of Boston.

At the nineteenth Symphony concert, Mr. Eugen D'Albert was the soloist: he gave a faultless rendering of Beethoven's E flat Piano Concerto—that *pièce de resistance* for all great artists. So masterly was his rendering, so colossal his victory over technical difficulties, so completely was his individuality not sunk, but made transparent, as it were, that one might doubt whether the work was ever given a more ideal interpretation. Unfortunately, the piano failed to respond to the demands. It lacked tonality: in powerful passages the tone seemed to strike through to the wood. Recalled, Mr. D'Albert played a piece by Brahms of immense difficulty, almost brutally, but splendidly ugly, the exquisite theme loaded down with tremendous arpeggios.

The Brahms-Wüllner edition of the early version of Schumann's D minor Symphony was performed for the first time. How happy are we that we do not have to wish either of the "dear charmers away!" We have them both, and if the latter version shows great elaboration, there is a clearness and freshness about the early one that is delightful: one might compare it to the fair, pure outlines of a young girl's face: the other to the same after she has reached the position of a hale young matron!

Mrs. Nikisch's long postponed Song-recital (in which she was assisted by Mr. Arthur Nikisch and Master Alexander Fiedemann, a youthful violinist of great promise), Mrs. Sherwood's three piano recitals, and the two weeks' season of Grand Opera at Mechanics Hall, must be mentioned without comment.

On the eighth of March the Orchestral Class of the New England Conservatory of Music gave a very successful public concert, at Tremont Temple, under the able direction of Mr. Emil Mahr. The class showed to especial advantage in the Schubert Symphony which was played with a vigor and purity of tone worthy of a veteran organization. Master Willis Traupie gave great pleasure by his rendering of the Rode variations for violin.

Mr. E. N. MacDowell's last piano recital took place at Chickering Hall on the afternoon of Friday, March 18. A short but brilliant program, including a number of his own compositions, gave great pleasure to a small but friendly audience. On the following Tuesday Mr. Paderewski made his farewell appearance in Boston, arousing unquenchable enthusiasm in an audience only limited by the capacity of Music Hall. After the fashion of the ancient theatre seats were provided for the more fortunate upon the stage.

At the twentieth Symphony Concert (March 26), the orchestral selections were Brahms's noble "Tragic Overture," Gluck's *Contrasted Dances of the Spirits in Bliss and of the Furies*—Mr. Mole's rendering of the flute solo was something to remember—and Beethoven's Eighth Symphony so overflowing with exuberant life, fun and good spirits. It was magnificently played. Frau Joachim was the soloist, delighting the majority of the audience with her rendering of Gluck's "*che faró*," and of songs by Schubert and Schumann. In her first selection she and the orchestra had an amusing race to the end, or rather Frau Joachim sailed away from her accompaniment on the pinions of song. Mr. Nikisch played finely the accompaniments to the German songs—particularly that to the Erl King. Frau Joachim's voice is well adapted to Music Hall but she sang occasionally flat and indulged too frequently in upward portamentos and explosive accents. But she pleased "nathless!"

There will be a concert at Tremont Temple, on Thursday evening, April 19, given by the Boy Choirs of the Church of the Advent and St. John's Episcopal Church of Jamaica Plain, with the assistance of the Mozart Club under the direction of Mr. Percival Gassett, also of Mr. Gardner S. Lamson, baritone, and Mr. George J. Parker. The choirs will perform Schubert's Mass in B flat and Handel's Hallelujah chorus. Among the orchestral selections will be Grieg's "Peer Gynt."

MUSIC IN NEW YORK.

DVORAK'S MASS FOR THE DEAD.

The Church Choral Society at its second service in St. George's Church, Stuyvesant Square, on the evening of February 25, placed to its credit the first American performance of the "Requiem" composed by Antonia Dvorák for the Birmingham festival last year. The Society, under the direction of R. H. Warren, had efficient helpers in a solo quartet composed of Miss De Vere, Miss Winant, Mr. Ricketson, and Mr. Fischer, and an orchestra of sixty-five men, most of them members of Mr. Seidl's organization. The performance of the mass was preceded by a short choral service, and in place of the processional hymn the orchestra played Wagner's "Kaisermarsch," during which the singers, men and women in surplices, took their places. The effect of the march under the circumstances was particularly grandiose, Luther's chorale, "*Ein feste Burg ist unser Gott*," which is worked up in it, coming out with telling breadth of effect.

When Dvorák's mass was published by Novello, Ewer & Co., last November, a review appeared of it in the *Tribune*. The judgment then expressed was exceedingly favorable. It frequently happens that music sounds better than it looks on the printed page. It also happens occasionally that it looks better than it sounds. If it was not that such a statement in this case might receive too sweeping and uncompromising a construction we would be inclined to make it. The mass is a remarkably daring attempt by the Bohemian composer—almost too daring. It is the only sacred composition which we can recall at this moment in which the device of using a single phrase as the basis of each movement is consistently carried out. Gounod attempted it in his "*Mors et Vita*," but with much less persistence than Dvorák. His fundamental phrase, too, was very different in character. Dvorák constructs his work on a succession of tones which can scarcely be dignified with the name of melody. It moves within the compass of three semitones only. Being a composer of infinite ingenuity, particularly in the handling of instrumental colors, Dvorák achieves remarkable results from his varied harmonic, rhythmical and instrumental treatment of the phrase, but with all his ingenuity and learning he is unable to vary its emotional contents sufficiently, and the result is that his music becomes monotonous before the mass is half finished, and when he can no longer irritate curiosity it grows wearisome.

This, too, sounds more sweeping than it is intended to be. It should be coupled with an expression of hearty admiration for the dramatic effects attained when the composer makes use of the phrases in various rhythmical forms as an accompanying figure. In this respect his loftiest and most sustained flight is in the "*Dies irae*," where he makes a great effort to picture the terrors of the damned with his instrumental forces. Unfortunately, this portion of his composition, more than any other, is so weighted with reflection that one feels the absence of spontaneous utterance. Compared with the stupendous effect achieved by Mozart with much simpler means, or even by Verdi with his theatrical device, the movement must be set down as weak. It has a charming middle portion, however, in the tenor solo on the words "*Liber scriptus proferetur*," etc. In the use of contrasts of voice color, and the invention of melodies used contrapuntally, as the musicians say, the work shows Dvorák in a brilliant light and is one of the most interesting compositions for the musical student that has been heard for years.

Much credit belongs to Mr. Warren and his society for bringing forward such a work. It was a real achievement for the art. The performance was highly creditable, too, though marred at times by indecision and a want of sonority in the choir. Of the solo singers the palm was carried off by Mr. Ricketson, who sang beautifully and displayed a lovely voice. Mr. Fischer was a trifle hoarse, but labored manfully to do his share of the extremely difficult work allotted to the solo quartet. Miss de Vere and Miss Winant must also be remembered gratefully.

BACH'S ST. MATTHEW PASSION.

The second evening concert of the Oratorio Society was postponed probably for the purpose of bringing it in Lent, and thus giving special interest to the work chosen for performance. The concert was devoted to Bach's setting of the Passion according to

St. Matthew. There are many musicians and amateurs in the city who would like to see this colossal composition take the place in popular favor so long held by Handel's "The Messiah." We should not be surprised to learn that Mr. Walter Damrosch is among them, for since his lamented father introduced it to New York he has repeatedly performed the work. The patrons of the society, however, are somewhat slow of appreciation in the matter, and it is impossible to attract such an audience as invariably attends the Christmastide performance of Handel's oratorio, or to inspire a tittle of the enthusiasm with which "The Messiah" is always received. Perhaps something might be accomplished in the wished-for direction if the performances of the Oratorio Society were to be lifted out of the rut of mediocrity into which they have sunk, and more stress were to be laid upon the characteristic portions of the work, those parts in which the real greatness of the composition lies, than on the Lutheran hymns which Mr. Damrosch seems to have relied on to please his audience for several years past. These chorales are sung very charmingly by the Oratorio Society, albeit with a languishing sentimentality sometimes at variance with their text, but they are small incidents in the Passion Music and in the olden time simply marked the participation of the congregation in the service. The original choruses, however, are among the sublimest creations in music and are full of dramatic character. They are the portions of the work which should receive the most study and inspire the greatest ambition on the part of the conductor and his singers. Yet on this, as on previous occasions, they were sung languidly and without a tenth part of the expressiveness given to the chorales.

Mr. Damrosch made as good a choice of his solo singers as was possible. They were Miss De Vere, soprano; Mrs. Carl Alves, contralto; Mr. W. H. Rieger, tenor (the Evangelist); Mr. Max Heinrich, baritone (Jesus); and Mr. Heinrich Meyn, bass. The solo music of the work is much more archaic in style than the choral, and it is not often that it is heard sung so uniformly well, as was the case last night. Mr. Heinrich is entitled to a special word of commendation for his fine declamation throughout the concert, and Mr. Rieger must be complimented for the general excellence of his work in the trying narratives.

SYMPHONY SOCIETY.

Mr. Damrosch's program for the fifth concert of the Symphony Society, which took place in the Music Hall, March 5, comprised Tchaikowsky's fifth symphony, Beethoven's fourth pianoforte concerto (the solo instrument played by Franz Rummel), the trio of the Rhine daughters from the third act of Wagner's "Goetterdaemmerung" (sung by Madame Koert-Kronold, Fraulein Kaschowska and Mrs. Carl Alves), and Siegfried's Rhine journey music from the first act of the same drama. The scheme was one calculated to put the conductor and his forces on their mettle, and the outcome was commendable, if not brilliant. Tchaikowsky's fifth symphony has achieved a stronger hold on the admiration of local musicians and music-lovers than any one of its companions, and has been performed with much brilliancy under the direction of Mr. Thomas, who first introduced it at one of his concerts in Chickering Hall. Under the circumstances, it is not surprising that no revelation of hitherto hidden beauties was made on this occasion though the performance was decidedly creditable to the band and its ambitious conductor. The vocal music suffered from a want of balance between the voices and the laborious efforts of Madame Koert-Kronold.

The keenest pleasure was given by Mr. Rummel's performance of the Beethoven concerto. The work is one which is evidently near to his heart, for he plays it with a gracious tenderness that is wonderfully engaging. The March 5 performance of it must be ranked with the finest that he has yet put to his credit. It was not only worthy of the conscientious interpreter but also of the composer. Those who have followed the drift of musical discussion in the city during the last six months know that the proper interpretation of Beethoven's pianoforte music has occupied a great deal of attention. Dr. William Mason has something to say on the subject in the current number of "The Century Magazine." It is needless to prolong the discussion. A performance like Mr. Rummel's last

night is worth more than a book full of theorizing. It was neither dry nor affected, but full of the composer's deep and tender feeling, preserving the essentials of his sane manner of thought and expression and borrowing nothing from the peculiarities of other composers.

FIFTH PHILHARMONIC CONCERT.

An evening full of delightful and cheerful music was provided by the Philharmonic Society at its fifth concert in the Metropolitan Opera House March 12. The program was a peculiarly sunshiny one, and, though it contained two new compositions, they were both works in which the composers, had aimed primarily at making beautiful music and succeeded. The concert began with Beethoven's cheery first symphony, which Mr. Seidl read with delightful ingenuousness and the orchestra played as if it was a delight to play it. The two other orchestral pieces were a symphonic fugue by Friedrich E. Koch, and Antonin Dvorák's new symphony, No 4 in G major. There was an interesting coincidence in the association of these works. Koch is an exceedingly promising young composer in Berlin, whom Dr. von Bülow last year recommended for the place of Director of the National Conservatory. He did not have the reputation which the managers of that institution thought essential and so he was not chosen. Instead Mrs. Thurber succeeded in engaging Dvorák, who will become a resident of New York in September next. The fugue of the younger man is a highly creditable piece of work, not only to his scholarship, but also to his taste and his sense of the beautiful. It is a fine piece of polyphonic writing and full of mood changes which prevent all thought of the dryness associated in the popular mind with a work of its class. It is a composition which the society can afford to repeat, which is more than can be said of all its novelties. It has only recently been published by Breitkopf & Härtel.

Dvorák's symphony is a little more than two years old. It was played in 1890 by the London Philharmonic Society, from manuscript, under the composer's direction and has just been published by Novello, Ewer & Co. It is a lovely work, if not a profound one, and breathes throughout a pastoral spirit. As in all of the composer's works, there are touches of national color in it, and the idea of symphonic unity has been preserved by the use of a melody for its last movement which is nothing else than a variation of the principal subject of the first movement. This melody, indeed, supplies a great deal of the material of the whole symphony, which is the one modern feature (barring some slight modifications of conventional form) in the work. Instead of a *scherzo*, Dvorák has followed the example of Brahms and introduced a sweetly melodious *allegretto* with a trio wholly Schubertian in the cast of its melody. It is an exquisitely fragrant flower plucked out of the garden of the second Beethoven. The symphony was keenly enjoyed; in fact, a Philharmonic audience has seldom left the concert-room in a more satisfied and amiable mood than did that of last night. Miss De Vere contributed largely to the enjoyment by her lovely singing of the air from Rubinstein's "Daemon," which Madame Gerster introduced here in 1881, and the "Alleluia," from Massenet's "Cid."

BOSTON SYMPHONY CONCERT.

The fifth concert of the Boston Symphony Orchestra at Chickering Hall provided pleasure of the highest kind, but also grievous disappointment. The latter feeling, unfortunately, came from the composition on the program from which, in justice to the art, the most was expected. We refer to Beethoven's seventh symphony, which opened the concert. The wilfulness of conductors has played such havoc with this great work recently that, unless there is a return to sound principles of interpretation, the lovers of Beethoven will soon hear with regret the announcement that the A-major symphony is to be performed. Mr. Thomas began the perversions a few years ago with his distortions of the phrasing to suit the scientific theories of Dr. Riemann. Mr. Damrosch followed with his amendment of the famous horn passage in the trio of the *scherzo*, by which the obvious purpose of the composer and the delightful humor of the music were wiped out. Now comes Mr. Nikisch and plays the bewitching entrance of the introduction to the first *allegro* in so labored and heavy-footed a manner and substitutes such a sluggishness in the movement for its bright, cheery

incisiveness that to enjoy it becomes impossible. In cases of this kind argument is wasted. The fact that the obvious and beautiful purposes of the composer, who of all composers is the most easily understood in the matter of tempo and feeling, were subverted, can only be recorded together with an expression of regret. It was a notable circumstance last night that the first movement was received with but faint applause, though the Symphony orchestra's audiences are always generous with their signs of approbation, and that it was not until the close of the last movement, which was played with admirable spirit and understanding, that real hearty enthusiasm manifested itself. Far different was the reception given to Tschaiakowsky's "Hamlet," which invited the rhapsodic style of treatment in which Mr. Nikisch is a master, and was played with a dash, brilliancy and precision in marked contrast to the work of the orchestra in the symphony. This work, because of the eloquent manner in which it was played (for we can not put it in the front rank of the Russian composer's productions) gave much pleasure and served to keep warm the admiration which New York has always felt for Mr. Nikisch and his men.

Mrs. Nikisch has become a prime favorite here, and deservedly so. She sings straight from her heart and with a fulness of intelligence that makes admirers of all her hearers. Last night she sang a beautiful and richly scored solo entitled, "Fata Morgana," from Nicodé's ode, "The Sea" (two parts of which Mr. Seidl brought forward at the first concert this season of the Philharmonic Society) and four songs, by Richard Strauss, Chopin, Schumann and Brahms. The last was the "Vergebliches Staendchen" sung in response to a recall. All the songs were marvellously accompanied by Mr. Nikisch on the pianoforte.

H. E. KREMBEL, in the *New York Tribune*.

MUSIC IN CHICAGO.

THE CHICAGO ORCHESTRA.

Since the last record was printed, the Chicago Orchestra has given one Popular and three Symphony concerts, and, as usual, Mr. Thomas sustains his reputation as an ideal program-maker. The lists for the four concerts, including also that of March 19, which closes this week, are as follows:—

February 20; *Bal Costumé*, 2nd suite, Rubinstein; Aria from "Iphigenie en Tauride," Gluck, (Signor Campanini); Air varié, op. 15, Wieniawsky (Mr. Bendix); Vorspiel "Lohengrin," Wagner; "Ride of the Walkyries," Wagner; Symphonic poem, "Rouet d'Omphale," Saint-Saëns; theme and variations, op. 18, No. 5, Beethoven (String Orchestra); "Adelaide," Beethoven (Sig. Campanini); waltz, "Sphaeren Klaenge," Strauss.

February 27, "Flying Dutchman," overture; recitative "The Term is past" and aria, "Engulfed in Ocean's Wave," Wagner (Mr. William Ludwig); Symphony No. 3, "Ocean," op. 42, Rubinstein; overture "Genoveva," Schumann; "The Two Grenadiers," Schumann (Mr. William Ludwig); Septette, op. 20, Beethoven.

March 5, Symphony No. 1, D major, op. 60, Dvorák; *Fantasie de Concert*, op. 56 (new) (Mme. Rivé-King); *Siegfried Idyll*, Wagner; *Hungarian Dances*, first set, Brahms; Symphonic poem "Mazeppa," Liszt.

March 12, Overture "Medea," op. 22, Bargiel; Reverie "La Captive," op. 12, Berlioz (Miss Marguerite Hall); Symphony, "Harold in Italy," op. 16, Berlioz, viola obligato (August Junker); Symphonic Variations, op. 27, Nicodé; Songs, "Gretchen am Spinnrade," Schubert, "Meine Liebe ist grün," Brahms (Miss Marguerite Hall, accompaniment by Mrs. Hess-Burr); *Bacchanale* "Tannhäuser," Paris version, Wagner; Kaiser March, Wagner.

March 19 (Popular concert). Overture "Rienzi," Wagner; adagio "Prometheus," Beethoven, violoncello obligato (Mr. B. Steindell); "Invitation to the Dance," Weber, for orchestra by Berlioz; *Concertstueck*, op. 79, Weber (Mr. Emil Liebling); Suite, op. 42, E. A. MacDowell; Symphonic poem "Phaeton," Saint-Saëns; Suite Mozartiana, Tschaiakowsky, violin obligato (Mr. Bendix), clarinet obligato (Mr. Schreurs); "Damnation of Faust," Invocation, Minuet of the Will o' the Wisps, Dance of the Sylphs, Rakoczy March, Berlioz.

The concert of February 20, was the second "Popular" of the

season and had for its soloists Sig. Campanini, the tenor, and Max Bendix, concert-meister of the orchestra. The former sang an aria from "Iphigenia en Tauride," and Beethoven's great love song "Adelaide," making his best effect in the latter. He was in somewhat better voice than when he sang a few evenings previously with the Apollo Club in the "Damnation of Faust," but there was nothing in his singing to warrant any hope that he will recover his old position. His efforts are hard and forced, and though at times one catches the strain of the old voice and a flash of its former fire, still it is painfully apparent that the organ is no longer under its usual control, and that his singing is almost purely mechanical and forced. Mr. Bendix played the Wieniawski air and variations delightfully. He has gained decidedly in breadth of tone, freedom and virility, which not only commend him to the first chair of the violins but also as a solo artist. But then Mr. Thomas does not have to go outside his own ranks for instrumental soloists.

The first part of the program of February 27, was literally water-music, as it included the overture to "The Flying Dutchman" and the aria from the same opera, "Engulfed in Ocean's Wave," sung in English and with great spirit by Mr. Ludwig. Little fault can be found with his interpretation from the artistic point of view, but the aria suffered, as all such numbers must when detached from their original setting and deprived of the stage accessories upon which so much depend, particularly in Wagner's music-dramas. Rubinstein's grand tone-painting, the Ocean symphony, was played with admirable attack, precision and expression, and with that regard to color which is of so much importance in program music. The notes which accompany the program of all these concerts and which are prepared with much care, bring out a point of interest in connection with this symphony, and one not generally known. It comes from Rubinstein himself and is to the effect that if he had given headings to the movements, the first would have been wind and water; the Adagio, an evening on the ocean; the Scherzo, dance of the Tritons and Naiads; and the Finale, a triumphal procession of Neptune and his attendants. The Beethoven septette served to bring out the delightful quality of the string band, and demonstrated how remarkably it has improved in quality of tone and precision during the few concerts already given.

The concert of March 5, was almost exclusively Slavonic in character, Dvorák and Tschaiakowsky having the places of honor; the first, with his symphony in D major, and the second with his *Fantasie de Concert* for piano and orchestra. Then there were the Hungarian dances, arranged by Brahms, and Liszt's noisy "Mazeppa," the only remaining number being the *Siegfried Idyll* of Wagner, which came like "a poultice to heal the blow of sound." The Dvorák symphony did not make much impression, though the orchestra gave it a careful and musicianly interpretation, and the Tschaiakowsky *fantasie* fared no better so far as the audience was concerned, though Mme. Rivé-King's facile execution was well adapted to the piano part.

The great attraction of the concert of March 12, was the Berlioz symphony "Harold in Italy," in which Mr. Junker of the orchestra took the important viola part, typical of the moods of the hero. It was prepared with unusual care and was given with special attention to color. The second and third movements, which are the most popular of the four, aroused decided interest and as a whole the performance was a great success, but after all is not this artificial music? Resourceful as Berlioz always is in his orchestral effects is it anything more than effect? Would not a little real feeling and emotion enhance the pleasure of his picturesque scenes? The symphonic variations of Nicodé were charmingly read, and the Bargiel overture to "Medea," that scholarly and expressive work, was the real gem of the program. It closed with a Babel of sound as might have been expected with the Kaiser march following immediately after the *Tannhäuser* "Bacchanale." The vocalist of the evening was Miss Marguerite Hall, who sang Berlioz's Reverie "La Captive," Schubert's "Gretchen" and Brahms' "Meine Liebe ist grün" with much feeling and sympathy, and with a smoothness and delicacy of finish, and an unpretentious style that made a very favorable impression.

During the past four weeks piano music has reigned supreme. Paderewski has made his last four appearances and carried the city by storm, over 4,000 people being present at his final concert. His playing has been characterized so often that no further mention need be made of it. Sandwiched in between the third and fourth of his concerts came De Pachmann with a Chopin program, including the B minor sonata, of course, for the Funeral March. Helen Hopekirk also is here and will give some recitals shortly, and Eugen d'Albert is booked for the 24th and 26th. Fannie Bloomfield-Zeisler will play with the Chicago orchestra on the 26th the Chopin F minor concerto, the same concerto that she played with the Boston orchestra here last season.

The Bendix String Quartet gave its last concert of the season too late for notice in this letter, the program including Weber's Clarinet Quintet, Brahms's Sonata in A major for piano and violin, and Smetana's quartet, "Aus Meinem Leben."

At the next concert of the Apollo Club Becker's Reformation Cantata will be given for the first time in this country with Mrs. S. O. Ford and George E. Holmes as soloists, Mr. Thomas conducting. Grieg's dramatic poem "Bergliot" will also be performed, Mr. Riddle doing the elocutionary work.

GEORGE P. UPTON.

TWO AMERICANS.

We all know these faces, those of us whose only music temple is Boston Music Hall and others who, remote from Boston, are yet in touch with the pulsating life of the real home of American Music. They love him over at Cambridge, I mean their music teacher.



PROF. JOHN K. PAINE.

For twenty years John K. Paine has been a fixture in our American university town and for a good part of that period has Harvard bid him wear the full title of professor. I shall not pen his biography here. What he has done is also known to us all and it counts for more than that done by any other American. Instead of bringing up the past let us rather ask what is Prof. Paine doing at present? There is the opera! O yes, it will be finished ere long and then the doubters will cease their doubting and huzza as loudly as those who have been taken to that inner room on quiet Hawthorn Street and have had read to them, by the composer himself, the glowing pages of the second act. The sacrifice upon the nation's altar which Prof. Paine makes in taking precious time to compose a march for the dedication of the Exposition buildings next October may delay the final completion of the opera, but not materially. Long since was the writer promised the first look at the finished work with

the privilege of reviewing it in print, so in order to keep faith with him the opera must proceed. Of Prof. Paine's work at Cambridge we shall make a special article at no distant day.



GEORGE W. CHADWICK.

Just the outline of a smile on the face of a youngster who has made his mark and is already at work with a mighty purpose to cut it deeper. To his friends he is a lovable companion. Yes, he is married and there is a baby in the home: a baby who showed such precocity that at a very early age the phonograph registered from its lips the opening phrase of a very popular chorus from Handel's "Messiah." Mr. Chadwick's symphonies, chamber and choral pieces stand for the best work by native writers. He has written earnestly yet not with especial prodigality. Two new compositions from his pen will go into the record of 1891-92, namely, the "Pastoral Prelude" played by the Boston Symphony Orchestra last month, and a setting for voices and orchestra of a mediæval Latin hymn *Phoenix Expirans*, written for the coming May Festival of the Ilampden (Mass.) County Musical Association, over whose chorus Mr. Chadwick holds the conductor's stick. But it is in his music to the Columbian Ode that Mr. Chadwick will reach full maturity. Here is an interpretation by Arlo Bates of the Pastoral Prelude before referred to, which I am glad to publish:

"It is a delicious piece of what might be called program-music in a spiritual sense were it not that there is no indication that any especial program is intended! Certainly none is given. It is to the listener, however, as if he lay upon the grass in a glade where the warm June sunshine falls in floods, listening to the birds, to the tinkle of the herd-bells, and to the sounds from some distant farmyard. The mere joy of living is so great that it fills the whole being, and everything seems good simply because one is alive. Then as the music goes on the mood insensibly deepens, and the more poetical side of life, the spirit of it all, the æsthetic and spiritual sense of the beauty of the day and of nature press in upon the one who lies there half-dreaming. The thought deepens until it reaches almost to reverence. There is a sigh of discontent and of the fulness of bliss. To himself the listener says with conviction:

"And life after all is good!

The trees rustle, the birds call, and all is well.

"Of course this is a fanciful way of putting it, but this is the train of thought which ran so strongly in my own mind while hearing the 'Pastoral Prelude' that I cannot resist the temptation to set it down."

G. H. W.

COMING FESTIVALS.

NEW YORK PHILHARMONIC SOCIETY.

The directors of the Philharmonic Society of New York beg leave to announce that the fiftieth anniversary of the organization of the society on April 2, 1842, will be celebrated by three festival concerts, to be given at the Metropolitan Opera House on the evenings of April 21 and 23, and the afternoon of April 22, 1892, under the direction of Mr. Anton Seidl. The Society on this occasion will be assisted by the following artists: Mrs. Antonia Mielke, soprano; Miss Clementine De Vere, soprano; Mrs. Carl Alves, contralto; Andreas Dippel, tenor; Emil Fischer, basso; Richard Hoffman, piano; Franz Rummel, piano, and a chorus of mixed voices.

Perhaps the most unique feature of this anniversary is the program of the opening concert, which is a repetition of the first one of the Society, Dec. 7, 1842. In full the list is:

Symphony, No. 5, Beethoven; Recitation and aria, "Ocean! Thou Mighty Monster," from "Oberon," Weber; First movement from Quintet, D minor, op. 74, Hummel; Overture, "Oberon," Weber; Duet from "Armida," Rossini; Introduction to Act II. and aria for tenor, from "Fidelio," Beethoven; Aria di bravura, "Ah! che amando," from "Belmonte e Costanza," Mozart; First concert overture, D minor, op. 38, Kalliwoda. (New at the time of the first concert in 1842.)

The second program is:

Concerto, G major, for String Orchestra, Bach; Concerto for piano, No. 2, G major, op. 44, Tchaikowsky (Mr. Franz Rummel); Aria of "Eglantine," Aria of "Lysiard," Duet of "Eglantine," and "Lysiard," from "Euryanthe," Weber (Antonia Mielke and Emil Fischer); A Symphony to Dante's "Divina Comedia," Liszt. 1. Inferno. 2. Purgatorio. 3. "Magnificat," for soprano and alto chorus.

The third program:

Overture, "The Magic Flute," Mozart; Quartet, from first act of "Fidelio," Beethoven; Scenes from "Götterdämmerung," Siegfried's Death, Funeral Music, Brünnhilde's Final Scene, Wagner; Ninth Symphony, D minor, op. 125, Beethoven.

At the opening concert an address will be given by the president of the Philharmonic Society, E. Francis Hyde, Esq. The face that will be most missed at this jubilee will be that of Theodore Thomas, whose duties in Chicago imperatively prevent his acceptance of the urgent invitation of the Society to be present. As one of the Editors of the HERALD, Mr. Krehbiel, has been appointed historian to the Philharmonic Society and is preparing something for publication in April, we will defer posting the reflections such an event compels, with the hope of using ere long the MS. of the official spokesman of the Society.

CINCINNATI FESTIVAL.

Here is a fairly complete statement of what will be done in Cincinnati, May 24—28. The choral works and soloists: "Saint Paul," Mendelssohn, Mrs. Lawson, Miss Smith (of Cincinnati), Mr. Lloyd, Mr. Ludwig. Christmas Oratorio, Bach, Mrs. Ritter-Goetze, Mr. Lloyd, Mr. G. E. Holmes. Scenes from "Alceste," Gluck, Mrs. Antonia Mielke, Miss Smith, Mr. Dippel, Mr. Ludwig, Mr. Holmes, Mr. Maish. Selections from "Euryanthe," Weber, Mrs. Mielke, Miss De Vere, Mr. Dippel, Mr. Ludwig, Mr. Lloyd, Mr. Holmes. Cantata, op. 50, A. Becker, Mrs. Mielke, Miss Smith, Mr. Dippel, Mr. Holmes. Requiem Mass, Dvorák, Miss De Vere, Mrs. Ritter-Goetze, Mr. Lloyd, Mr. Holmes. Te Deum, Bruckner, Mrs. Ritter-Goetze, Mr. Lloyd, Mr. Holmes. More important instrumental selections: Symphony, No. 1, Brahms; "Harold," Berlioz; "Heroic," Beethoven; No. 1, B flat, Schumann; No. 5, Tchaikowsky; and plentifully from the music of Richard Wagner.

SPRINGFIELD, MASS.

Hampden County Musical Association. Conductor, G. W. Chadwick. May 4: "The Spectre's Bride," Dvorák; Soloists, Mrs. Lawson, Mr. Andreas Dippel, Mr. Max Heinrich. May 5. Afternoon: Recital by Mr. and Mrs. Georg Henschel. Evening: Miscellaneous program including first performance of Chadwick's new "Phoenix Expirans," written for the festival, and solos by Mrs. Lawson, Mrs. Wyman, Messrs. Mockridge and Heinrich. May 6. Afternoon: Miscellaneous program including first performance of a Festival Overture by E. Severn of Springfield, and a performance of Rubinstein's D minor concerto by Franz Rummel. Evening: Haydn's Creation. Soloists, Mr. and Mrs. Henschel and Mr. Ricketson.

CONCERT PROGRAMS.

The editor cannot use unsolicited correspondence. He desires programs of the concerts of leading societies.

Cleveland. Feb. 11, Vocal Society: "Bride of Dunkerron," Smart; Communion Scene from "Parsifal," Wagner; "Loreley," Mendelssohn. Soloists, Mrs. Corinne Moore-Lawson, Mr. Fred. Jenkins, Mr. C. B. Ellenwood.

Cincinnati. Feb. 18, Apollo Club: Miscellaneous program, including "Hymn of Pan," Martin Roeder. Soloists, Mr. William Ludwig, Mr. Victor Herbert.

Dayton. March 3, Philharmonic Society: Hymn, "With Mighty Wisdom Rules Our God," Weber; "The Last Judgment," Spohr. Soloists, Mrs. F. G. Kiefaber, Miss Annie Kimmel, Mr. J. Frank Kiefaber, Mr. G. Hessler.

Denver. Feb. 25, Apollo Club, Conductor, Mr. Herbert Griggs. First season. First Concert: Program of Part-Songs, by Storch. A. W. Thayer, Mair, Bishop, Kicken, Lacombe, Wienzierl.

Detroit. Feb. 29, Musical Society: Part-Songs by Gade, Brahms, Rheinberger and Fanning. Soloists, Albert and Heinrich Grünfeld. Euterpe Club, Feb. 9: "The Wreck of the Hesperus," Anderton; "The Miller's Wooing," Fanning, and miscellaneous selections.

Hartford. Feb. 5, Hosmer Hall Choral Union: "The Golden Legend," Sullivan. Soloists, Mrs. E. M. H. Hascall, Mrs. V. P. Marwick, Mr. Herbert Johnson, Mr. Heinrich Meyn.

New Britain, Conn. Feb. 4, Philharmonic Society: "The Golden Legend," Sullivan. Soloists same as at Hartford.

Middletown, Conn. Feb. 11, Choral Society: "Stabat Mater," Rossini. Soloists, Mrs. J. P. Walker, Miss Gertrude Edmands, Mr. A. L. King, Mr. L. F. Brune.

Philadelphia. Feb. 24, N. Y. Symphony Orchestra: Symphony, "Leone," Raff; "Norwegian Artists' Carnival," Svendsen; Melody for Strings, Grieg; Introduction to Act III. of "Die Meistersinger," Wagner. Soloist, Miss De Vere.

Saint Louis. March 3, Choral Symphony Society: Overture, "Leonore," Beethoven; Pogner's Address from "Die Meistersinger," Wagner (Mr. W. M. Porteous); Ave Maria, Arkadelt; Songs sung by Miss Anita Muldoon; Intermezzo, "Cavalleria Rusticana," Mascagni; Songs sung by Mr. Porteous; "A Song of Victory," Hiller, Soprano solo sung by Miss Muldoon.

HANSLICK'S FEUILLETON.

"WERTHER," OPERA IN THREE ACTS, BY J. MASSENET.

Translated from the *Vienna Free Press* by Benjamin Cutter.

In answer to the question, which, of all musical individualities, shows the nearest relationship to Goethe's romance, *Werther*, I would give the name of Schumann. His deep emotional life, devouring his very heart, the sensitive, the amiable, the dreamy elements in his make-up, all appear as overtones, harmonic resonances, of *The Sorrows of Werther*. But Schumann never seems to have thought of *Werther* as an opera subject, indeed he lacked the dramatic nerve necessary for operatic composition; nor has any German composer reached out his hand to this story, despite its popularity. First of all, probably, from that pious aversion which deters the German from using our classics as opera subjects,—an aversion never felt by the Frenchman nor the Italian,—and then from a well-based fear of the undramatic nature of the story itself. It is characteristic that the first *Werther*-opera came from a French pen, from that of Rodolphe Kreutzer, who has claim to immortality from the dedication of the well-known Beethoven violin sonata. Kreutzer's *Werther et Charlotte* was brought out in February, 1792, during the storms of the French Revolution, just about a century before the first night of Massenet's *Werther*. Since then a few Italian composers of second and third rank have produced their *Werthers*: Benvenuti, Pacitta, Coccia, early in the century, Gentili and Aspa in the Sixties. All are now dust covered, forgotten. The innocent, melodic style of the older school could not in any way fit such a subject: the compositions became parodies. Our modern school, which shoves its psychological probe into every emotion and gauges the necessary amount of expression at the cost of the music, is far better fitted for this task. For while the old

librettists and composers did what they pleased with the original, nowdays they follow every point as faithfully as their powers permit. Compare Bellini's *Romeo* with Gounod's, Rossini's *Othello* with Verdi's, Spohr's *Faust* with Gounod's, in their relation to the text. The same conscience is shown in this opera of Massenet's; up to the very ending all is fairly in accord with Goethe's original. But this ending is a new one, self-invented, half of necessity, half arbitrarily—for how may an opera end without bringing the lovers together?

The first act is played in the garden house of the amman, Lotte's father. We see the merry children, as they receive bread from Lotte's hands, and the entrance of Werther, who gazes on the scene with rapture. Friends come to take Lotte to the ball at Wahlheim, and at this point a few new personages are introduced to enliven the story: two friends of the amman, who gravitate naturally toward the tavern, and a bridal couple, that raves about Klopstock—additions one may willingly allow the librettist, as the original does not offer a single secondary character. At nightfall Werther returns with Lotte from the ball, all fire and flame; he speaks of love, and hears the father's voice saying, "Albert has returned." For the first time he hears this name, and learns its meaning from Lotte. Silently she returns to her home, while Werther rushes off the scene with a despairing cry. . . . The second act is played on the open place before the village church in Wahlheim. Albert and Lotte, now happily married for three months, attend the golden wedding of the village pastor. Werther eyes them with jealousy and pain. He decides to flee, to flee forever. Lotte softens her words of censure by a proposal to meet again on Christmas. At this point the idea of suicide seizes him for the first time. Sophie, Lotte's youngest sister, approaches, gayly adorned with flowers, and invites Werther to the dance. But while the villagers with shouts of joy pass in festival procession over the scene, Werther, like an insane man, flees wherever his feet may carry him. . . . In the third act we look out of Lotte's window over snow-covered roofs. It is Christmas evening. Lotte searches for Werther's letters and reads them with emotion. Werther appears suddenly, and the scene follows the romance exactly. Werther presses her passionately to his breast, she rushes from the room, "forever, farewell," and locks herself in her chamber. Werther disappears and Albert comes upon the scene followed at once by a servant with a note from Werther, requesting the loan of Albert's pistols. Lotte procures them, and driven by presentiment hastens to Werther's lodgings and finds Werther in his room, his breast pierced by the bullet. After a long and passionate dialogue he dies in her arms, while the Christmas jubilee of the children resounds from the amman's neighboring house.

Into this work Massenet has thrown himself with his whole soul. He has succeeded, too, in giving to the whole opera a striking unity of mood. In the interest of this unity, he has done away with all arias and duets, choruses and finales. Of a French composer, accustomed to employ massive effects and brilliant instrumentation, *Werther* demands great self-denial. Inspired by Goethe's romance, Massenet wrote this opera for his own pleasure, and after he had let it lay eight years without attempting a performance, was prompted by the excellence of the Viennese production of his *Manon*, to think of his *Werther*. With the exception of Gounod's *Faust*, there is probably no work in the modern French opera literature that comes so near to the German musical character as Massenet's *Werther*. There is not only a drop of German blood in his veins,—Massenet is by birth an Alsatian—but in his music as well. His early operas betray, from time to time, his liking for Wagner; in *Werther* he has fully adopted the Wagnerian methods: that of the "endless melody" in the orchestra to which the voices attach as it were the declamatory melody. This is to be sure not a true Wagnerian invention; you may find it in simple form, from time to time, in Herold, Halévy, Auber. But Wagner raised this form of accompaniment, used before him freely and incidentally, to the dignity of a principle in style, carried it out strictly, and so to speak, crystallized it. This method seems almost better fitted for the conversational style of *Werther* than for the pathos of great heroic operas; the free dialogue of a domestic play, with its rapidity

of speech and counter speech, better befits such rhythmically free declamation. Massenet's orchestral basis is not so artistic as Wagner's; it is simpler, more natural and comprehensible. The ear is not continually asked to unravel a skein of snarled motives. Declamatory scenes are handled by Massenet with conspicuous skill. Long independent ariosos, based on simple chords, appear very seldom. All musical allusions are used sparingly, and with impressive effect. Regarded from its musical side, Massenet's invention can be called neither rich nor very original; it almost seems as if he had restrained it in this opera, in order not to interrupt the simple uniformity of the picture by any too prominent effects. Still, many a scene, now sluggish in its declamation, could have been given greater charm of melody, or a more lively rhythm. In touching passages as well as in passionate, the dramatic expression is to the point, and of convincing power. The outbursts of Werther's highest passion are not free, however, from a certain theatrical ecstasy, a part of the French operatic style which German ears must accept with the good and true here given them. Much greater than his melodic invention is Massenet's talent to grasp musically, and to hold fast, the peculiar mood of a scene. One danger, caused in part by the sentimental story, in part by the Wagnerian "endlessness," has not been altogether avoided by the composer: that of monotony. Broadly developed Andantes and Adagios follow, one after the other. But the orchestra is handled with great mastery, and in a manner quite different from the brilliant, often noisy one, of Massenet's early operas. This simple, domestic-idyllic story of a heart is given an orchestral setting which is almost entirely in keeping with the modest story. With muted violins, a few notes from the harp, a little figure for flute or clarinet, Massenet often achieves his best effects, those demanded by the situation. For a greater part of the time the trombones are silent, and lend their aid only in the strongest outbursts of passion, but then in no stinting manner. So, many things combine to make Massenet's *Werther* a thoroughly interesting work, aristocratic in spirit, tender in feeling, with the hearty sympathy of its hearers rather than their applause as its object, and atoning for many a tedious stretch by moments of marked beauty. *Manon* offers more variety in music and action, more color and life, and will probably hold the favor of the public, rather than *Werther*. But both these works, which without doubt surpass in musical worth Massenet's grand operas, illustrate the style for which his talent is best fitted: the conversational opera, in part merry, in part touching, the opera with music of the heart.

DUDLEY BUCK'S NEW CANTATA.

"STORY OF THE CROSS."

Dudley Buck's new cantata, "The Story of the Cross," was sung for the first time, last month, by the choir of the Lafayette Avenue Presbyterian Church, in the church edifice. It was preceded by a popular programme, in which the choir and soloists shared. Most of the pieces were sung lightly and brightly, and the accompaniments were tastefully played on the organ by John Hyatt Brewer. The solos were well sung by Marie Van Tirzah, P. Hamlin, William R. Williams, and Frederic Reddell. Mr. Buck's cantata is brief, and in making it so he deserves thanks, because, of all forms of music the religious least endures expansion, for by popular consent, the joyous, the playful, the dainty, the sentimental, the sensational are debarred and dignity becomes in time oppressive. It must not be thought that Mr. Buck allows himself to prose, for he does not. His work is serious, but it is also beautiful. In the chorals he copies hymnal forms and in one of them, "The Passion," he supplies a quaint old melody by Leo Hassler with new harmonies. In the descriptive phrases he gains variety by allotting different phrases to different voices, employing, alternately, solo quartet and choir, and more rarely relieves the solo against a background of chorus, as in the "Father forgive them," which gains in pathos and sweetness from the mourning accompaniment of women. The Biblical phrases are sometimes apt for music, but as often not. In the acensation the chromatic ascent to the cry, "Away with him!" the haste and excitement of the "Crucify him" and the defiant "His blood be upon us and upon our children" are

dramatic; but one winces a little at hearing an account in music of the proceeding of a citizen who gave the dying man a drink of vinegar in a sponge. The part of Christ is given to a high voice, in pursuance of a convention that has deprived Him of the manlier qualities—a convention that has filled the art galleries with pictures of lackadaisical milksops and permeated scriptural history with praises for effeminacy. A little of the rude virility in music that Verestchagin and Munkacsy have shown in pictures would not be misapplied, for the sufferings of Christ attain æsthetic importance in proportion to the self command that allowed Him to submit to them. A dumb helplessness is pitiable, but voluntary sacrifice is heroic. Still, Mr. Buck has treated the character reverently and consistently, and has imparted tenderness to the melody. The march to Calvary is indicated in a dirge-like measure, the death is told in gloomy minors, there are instrumental phrases as well as chorals describing the darkness and earthquake, imagination being assisted last month by a lowering of the lights, and the epilogue is in broad, full harmonies. There is a little need of climax here and there, a crescendo, an explosion, a presto—a stroke or two of vigor, as relief to the rather placid charm of the work. In the performance of the cantata Mr. Brewer and his choir did excellent service. The “Story” may well be popularized for church uses.

—*Brooklyn Eagle.*

PARISIAN AMUSEMENTS.

Translated from the *German* of Richard Wagner, by W. Ashton Ellis. The source of the original from which the extracts printed below are taken is an article contributed to Lewald's *German Europa* where it appeared in 1841.

What on earth do the Parisians want with celebrating a Carnival? Have they not Carnival and fun enough, the whole year through? What are their thirty theatres for? For what are their singers, their ministers, their composers, peers, virtuosi and deputies?—It seems to me that all these folk exist solely for their amusement. May be, that Louis Philippe and the editors of the *National* think otherwise;—may be, that M. Guizot is on the eve of some profound metaphysical experiment, with all these things:—but be it as it may, I and thousands besides will never be able to think otherwise. Or should it, after all, be not quite so? What if there were some deep meaning behind, which our eyes cannot as yet fathom?—Let us look a little into it!

Ye singers, allow us to commence with you! Since it would take too long, to probe each of these things to the bottom, one by one, let us for the present just take up an object or two at random; and a rapid survey convinces me that in this way I shall come across a few matters that will afford my assertion the easiest of demonstrations.

Tell me, ye Singers, what are you doing in the world? or rather, what are you doing in Paris? Are you here to pursue a course of speculative philosophy, or to practice philosophical speculations?—Thou smil'st at me, thou sleek Rubini, and smirkest out a high, inaudible B, by way of answer!—Look! how delighted he is, that the Parisians haven't even heard that B, and yet dissolve in bliss before it!—For you must learn that Rubini is the man of negative speculation:—he gets paid for what he once possessed and gives no longer. The less he gives, the more he gets;—the more he leaves to the imagination, the greater cause he gives these folk for wonder;—the more he holds his tongue, in philosophical repose, the more ravishingly does he amuse the public. He is a great man,—stout, as is only proper,—and every year, just before the flight of storks to England, he is on the point of retiring from the boards. But the more he talks of retiring, the more passionately are his coat-tails clung to; and, in reward, he throws at the heads of his adorers a certain “shake” on A, which deprives them all of sight and hearing.

I ask if this be not an amusement?—Rubini is the festal crown on the head of Parisian society. Some day he will be getting on for a hundred years old, and become a Marshal of France. Happy mortal! Who would not gladly share thy fate?—O Rubini, godlike master, if thou wouldst only make a humble wight thy adjutant!—Enough of him! My eyes are swimming. Who but an eagle could longer gaze directly at the sun?—Fare thee well! shine on the for-

tunate English, and cause them to forget that one of their countrymen is about to be hanged by the Americans. Thou alone art able to do this thing, for thou alone art ravishing enough to make a Briton go and hang himself because of thee!—Fare thee well, thou epitome of all tranquil bliss; and let it not disturb thy sleeping calm, that the Grisi so untranquilly breathes out beside thee her fire divine! Let not thyself be borne away thereby, and reflect that thou must sing at least yet fifty years to come; until, that is, this tattered world is once more brought to rhyme and reason, till France is peacefully established, and knit for ever in one bond with England;—for, until then, 'tis thou alone can save this tottering edifice from speedy overthrow. Heaven keep thee;—with the Stork's return we meet again!—Amen!—

Whether I have succeeded in worthily be-singing the mighty man, I myself can be no impartial judge. At all events, I must sorely doubt that my feeble phrases could in any degree approach the enthusiasm which the worshipped being spreads far and wide among the Parisians, and leaves behind him like a brilliant comet's-tail each time he flits to where, unfortunately, he can send no substitute to gather in the glorious guineas which his mystic art alone can win.

I was obliged to introduce you to Rubini first, because he is the type, the ideal of all this place's song,—nay, of all this place's art.

All that now blinds and dazzles us, has issued out from him; he is the fountain-head of all that's high and beautiful, the *ne plus ultra* of the sphere in which Parisian art can move alone, can melt, and jump for joy.

Who is Duprez?—What has made his fortune? What has induced the Parisians to tolerate his screams and raving?—This: that he, too, understood to blink his eyes, to let his audience take his notes unheard and welter in imagined bliss.—Worthy pupil of the great master with the rotund face: I greet thee! After him thou art the first. For thee is reserved the order of the *légion d'honneur*, and a seat among the members of the Institute. What more wouldst thou have? Wouldst thou, too, become a Marshal of France? Remember that, for that, thou must live to a hundred years: and, to do this, thou bawlest much too loud and much too often!

To tell the truth, Duprez is doomed to a sad and early death. He will die in the flower of youth, and be interred with all due pomp in *Père-la-chaise*. There above his grave will one hear, o' nights, low moanings in the moonshine, and terrible laments such as:—“Wo, wo to thee, Auber! Wo to thee, Meyerbeer! Wo to thee, Halévy! Wo, ye cornets-a-piston! Wo, ye trombones!” A tender yearning echo will then lift up the cry: “Hail, hail to thee, Rossini! Hail, and thrice hail to thee, Bellini! Hail e'en to thee, Donizetti!” And a broken sob will murmur: “Marshal's staff!—!” and bring to close the spectral sounds.

I weep, when I think of the gruesome end of so vigorous a man as Duprez; a man of somewhat over three feet high and lungs as tough as leather, with a throat whose compass runs to wellnigh nine full tones. I weep, and yet I know not how to help him, since he is the idol of the Grand Opera public. And know ye what it means, to be an idol of the sort?—I will tell you:—An idol of the Parisian Opera is another name for the votive-victim on whom is bound a fearful burden, and not to be shaken off. This burden consists in a *Claque*, composed firstly of a number of men who know more about the art of applauding than any one else; secondly, of a *Press* which morning, noon and night, sings the most pathetic hymns and most official psalms in honor of the idol;—lastly, of a Public to whom anything in the world would seem more likely than that the idol had, forsooth to-day or yesterday, sung abominably badly. You see, this burden must necessarily so weigh down a poor singer, who has not as yet attained the philosophic rest of great Rubini, that the valiant throat contracts from time to time and squeezes out a horrible death-rattle. Already I often look on the poor wretch with horror; his eyes are even now protruding from their sockets: soon he will no longer be able to close them for the mentioned grand manœuvre of Rubini. I foresee, as said, his early death, which is likely soon to prove the last Amusement that he will ever treat the Parisians to.

ROSSINI, WAGNER, AND THE CRITICS.

In the New York *Epoch* of March 4, Mr. Philip G. Hubert, Jr., has the following remarkable paragraph:

"The curious change in musical, or, rather, operatic taste which the last fifty years have brought about was singularly illustrated this week. A meeting was called for last Sunday at the Metropolitan Opera House, at which the admirers of Rossini might take steps to represent America in the centennial celebration of Rossini's birth, to be held this coming summer in Pesaro; it was announced in all the newspapers on Sunday morning. I dropped in there at the appointed hour, to find just three admirers of Rossini who had thought it worth while to come—Signor Achille Errani, the well-known and popular singing teacher, Signor de Vivo, the veteran manager, and Mr. Americo Gori, the musician and critic. After waiting in vain for others to come, the meeting was adjourned. Such a failure affords a curious commentary upon the fickleness of public favor. Sixty years ago Rossini was the most admired composer in Europe. Kings fought for the honor of 'protecting' him. 'Semiramide' and 'The Barber of Seville' were called inspirations, and 'William Tell' was declared a work that could never die. And it must be remembered that Rossini's fame was no mushroom growth; for many years he held undisputed the foremost position in the musical world."

It is, indeed, a long while since anything has happened affording so much food for thought as the neglect of the Rossini centenary in America.

Mr. Damrosch gave a performance of the "*Stabat Mater*" at one of his Sunday concerts, but that, as far as I know, was the only notice taken of the historic event. Even Messrs. Abbey and Grau disappointed expectations that they might bring out 'William Tell' on February 29, which was an opera night. Perhaps they thought that as Rossini was born on leap-year day, February 29, this was only his twenty-fifth birthday, anyway. The Aldine Club added insult to injury by giving a musicale on that evening, at

which not only no Rossini was sung, but speeches were made by three critics supposed to be somewhat hostile to Rossini, not only because they dislike his florid music, but because they think he was overrated in his lifetime, and is now suffering from a just reaction. Special admirers of Rossini would hardly be sought among Wagnerites.

I cannot deny the imputation that I am a Wagnerite; nevertheless, I wish to make clear in this article to my fellow believers that Wagnerites should not only respect Rossini but worship him as one of their greatest benefactors—for had it not been for Rossini we should not have had any of Wagner's later and best music-dramas! This may seem a bold and paradoxical statement, for no two composers were more unlike than Rossini and Wagner; but I can prove it.

When Wagner produced his early operas, the "*Flying Dutchman*," "*Tannhäuser*," and "*Lohengrin*," there were a few men of genius—Liszt, Raff, Franz, Cornelius, and Bülow—who recognized his genius; but the professional critics, almost without exception, attacked him bitterly and with the most persistent violence. One of them called the "*Flying Dutchman*" "an infernal racket," another was made "sea-sick" by the music, a third predicted, in 1843, that Wagner's music would soon disappear from the stage, a fourth, a prominent English critic, wrote: "This man, this Wagner, this author of '*Tannhäuser*,' '*Lohengrin*,' and so many other hideous things, and, above all, the overture to the '*Flying Dutchman*,' the most hideous and detestable of the whole—this preacher of the 'Future,' was born to feed spiders with flies, not to make happy the heart of man with beautiful melody and harmony. What is music to him or he to music? His rude attacks on melody may be regarded as matricide. . . . And who are the men that go about as his apostles? Men like Liszt,—madmen, enemies of music

CONCERT CALENDAR FOR APRIL, 1892.

NOTE—Officers of regularly organized Societies throughout the country are asked to help make this Calendar complete. It can be made a very useful feature of the *Herald*. Programs must be received before the 15th of the month.

D.	Boston.	New York.	Brooklyn.	Philadelphia.	Baltimore.	Washington.	St. Louis.	Chicago.
3	.	Symphony Soc.	.	.	.	.	.	.
4	.	.	.	.	.	.	.	Apollo Club.
5	.	.	.	.	.	.	.	.
6	.	.	.	.	.	N. Y. Sym.	.	.
7	.	.	.	.	.	.	.	.
8	.	Philhar. Society.	.	.	.	.	.	.
9	Boston Symp.	.	.	.	.	.	.	Chicago Orch.
10	.	Arion Club.	.	.	.	.	.	.
11	.	.	.	.	.	.	.	.
12	.	.	Seidl Society.	.	.	.	Choral Sym. Soc.	.
13	Handel & Haydn	.	.	.	.	.	.	.
14	.	.	.	.	.	.	.	.
15	Handel & Haydn	.	.	.	.	.	.	.
16	Boston Symp.	.	.	.	.	.	.	Chicago Orch.
17	Handel & Haydn	.	.	.	.	.	.	.
18	.	.	.	.	.	.	.	.
19	.	Musurgia.	.	.	.	.	.	.
20	.	.	Boston Symp.	.	.	.	.	.
21	.	Rubinstein Club.	.	.	.	.	.	.
22	.	.	.	.	.	.	.	.
23	Boston Symp.	.	.	.	.	.	.	Chicago Orch.
24	.	Liederkrantz.	.	Boston Symp.	.	.	.	.
25	.	.	.	.	.	.	.	.
26	.	Met. Mus. Soc.	Apollo Club.	.	.	.	.	.
27	Apollo Club.	Boston Symp.	.	.	.	.	.	.
28	.	Church Cho. Soc.	.	.	Boston Symp.	Boston Symp.	.	.
29	.	.	.	Phil. Chorus.	.	.	.	.
30	.	Orpheus Club.	Boston Symp.	.	.	.	.	.
31	.	.	.	.	.	.	.	.
1	.	.	.	.	.	.	.	.
2	Apollo Club.	.	.	.	.	.	.	.
3	.	.	.	.	.	.	.	.
4	.	.	.	.	.	.	.	.
5	.	.	.	.	.	Choral Society.	.	.

MISCELLANEOUS.—April 6, 17, Providence, Boston Symphony; 19, Morristown, N. Y., Symphony Orchestra; 21, Cambridge, Mass., Boston Symphony; Cleveland, Vocal Society; 25, 26, Louisville, Chicago Orchestra; Spring trip of Boston Symphony Orchestra beginning May 2: May 2-4 in doubt as we go to press; 5, Columbus, Ohio; 6, Cincinnati; 7, Chicago; 9, Grand Rapids; 10, Ann Arbor; 11, Detroit; 12-14, Pittsburg.

to the knife, who, not born for music, and conscious of their impotence, revenge themselves by endeavoring to annihilate it."

This critic had evidently taken to heart Chesterfield's maxim that "nothing sharpens the arrow of sarcasm so keenly as the courtesy that polishes it; no reproach is like that we clothe with a smile and present with a bow."

I have in my note-books a collection of criticisms similar to those cited which would fill several columns of the *MUSICAL HERALD*. A few more will, however, suffice for my present purpose. The famous German critic, Otto Jahn, wrote of "Tannhäuser" in 1853: "So far from being music of the future, it is not even good enough for the present." A Berlin critic declared that "Wagner's music is a great musical sin which the public will no more pardon than the pope pardoned Tannhäuser's sins." The well-known English critic, Mr. Chorley, found even the instrumentation "singularly unpleasant," and he sums up "Tannhäuser" as "shrill noise and abundance of what a wit with so happy a disrespect designated 'broken-crockery effects,'—things easy enough to produce by those whose audacity is equal to their eccentricity." In 1847 the eminent German critic Moritz Hauptmann, wrote: "I do not believe that of Wagner's compositions a single one will survive him." And in 1852 the no less distinguished French critic M. Fétis wrote that "Tannhäuser in Dresden had by its third performance become such a failure that it could never by any possibility be revived."

Now, what shall we think of all this nonsense? Of course I need not tell the reader that, next to "Lohengrin," "Tannhäuser" is to-day the most popular work in the whole operatic repertory. In Dresden, where Fétis said in 1852 that it could never be revived, it has had more than 200 performances since, and in Berlin this opera was given for the *three hundredth* time a few weeks ago, and last year it was given 247 times in Germany and Austria. What can it mean? Are we to suppose that these eminent German, French and English critics did not have brains enough to recognize a work of genius at first sight? Perish the thought! No musical critic has ever been known to commit an error of judgment. No, the reason for these unanimous attacks on Wagner lies deeper: and this brings us back to Rossini.

It is well known that Rossini, after composing his "William Tell" in 1829, did not write another opera, or much else (except the "Stabat Mater") although he lived 39 years longer. And why? Evidently because he had become too famous and too rich. For a time he made money at the rate of \$10,000 a month, and when he had enough to spend the rest of his days in comfort, he retired and indulged his natural indolence and epicurean tastes. Here was a shameful loss to the world. Think how much richer our repertory would be had we half a dozen more masterworks like "William Tell" from Rossini's pen!

But what has all this to do with Wagner? A great deal, my friends. When Richard Wagner appeared in the field the critics saw at once that here was another genius of the first order who ought to be *compelled* to write operas until the day of his death. But how accomplish this? Very easily—by preventing him from becoming rich and famous too soon—for that, as in the case of Rossini, might have put a premature stop to his productivity. So they put their heads together, these wise and benevolent critics did, and resolved to do everything in their power to prevent Wagner from becoming rich and famous too soon. Their ruse was successful. Wagner did remain poor and continued to work to the last day of his life, and thus became the greatest of all opera composers: and for this we are indebted to his friends, the hostile critics, and the warning example of Rossini. Q. E. D.

HENRY T. FINCK.

ALUMNI NOTES.

Died at La Grange, Ga., Feb. 18, 1892, Anna Sleeper Fling ('87), wife of James H. Pitman.

Mrs. Pitman will be well remembered, even by those who knew her least, and those who knew her best—but of that it is impossible to speak. The death of one so full of life and health is a crushing surprise.

She was a student of the Conservatory for four consecutive years, and one of its most loyal and affectionate adherents. For two years she taught in La Grange, where she met Mr. Pitman, to whom she was married Aug. 22, 1889, at her father's home in Bristol, New Hampshire.

Her life was a singularly happy one. Remarkable for her gifts of mind and heart, and her grace of person, she was always surrounded by loving friends.

She was a niece of the well known Sias Sleeper, of Cambridge. She leaves two children. Her husband, parents, a sister and a brother mourn her loss.

A. U. W. B.

Miss Elizabeth Brown, '90, is having good success as a teacher of singing at Statesville College, N. C. She recently sang at a concert in Charlotte, and received excellent notices from the local press.

Miss Minnie Fish, student at the N. E. C., '86-'87, is in Berlin.

The fifth annual recital of the pupils of Miss Marie C. Dewing took place in Somerville, Mass., on the evening of March 3d. The *Citizen* of that city congratulates Miss Dewing on her success as a teacher.

Mr. M. W. Paddock, formerly a student at the N. E. C., is now agent of the National League State Teachers' Bureau in Jersey City, N. J.

Miss Lena Voltz, of San José, California, student at the N. E. C., '81-'82-'83, is visiting Boston friends.

Died, in Boston, March 19, 1892, Lillian Goss, wife of Homer Brooks, '90.

Died, in Osprey, Florida, March 16, 1892, Miss Mary Miles Sherrill, '91, School of Elocution. Miss Sherrill had not been well since her graduation, and left her home in Louisville, Ky., in January, going to Florida.

NEW ENGLAND CONSERVATORY NOTES.

This department of the *HERALD* is conducted by the New England Conservatory, its continuance being stipulated in the contract transferring the paper to me. G. H. WILSON. Nov. 2, 1891.

We are now entering upon the fourth term of what has proved to be, so far, a very successful year. The registration of pupils for the third term shows a considerable gain over the corresponding term of last year.—The appeal to the public for the establishment of an endowment fund has been cordially received, and the fund now amounts to about one hundred thousand dollars, while the indications point to almost certain success in the completion of the fund at an early date.—During the past month many events of interest have taken place. On February 28, Rev. V. Cooper preached in Sleeper Hall in behalf of the home for Little Wanderers, and a collection amounting to ninety dollars was taken up.—An interesting lecture was delivered by Rev. S. S. Searing, on March 1, on the subject of the Deaf and Dumb and their language. Practical illustrations were given by four deaf mutes brought by Mr. Searing from the Deaf Mute Department of the Episcopal City Mission.—On March 2, the Beneficent Society held their regular monthly meeting, and were entertained by Mr. Oscar Fay Adams who lectured on "St. Gilbert of Sempringham."—On the same day Mr. Paderewski was the guest of the Conservatory and was present at a Recital of his own works. He was introduced to the students, in Sleeper Hall, by Mr. Faeltgen, in a short speech, and he expressed much interest and appreciation in the performance.—Mr. Paderewski was presented with a large wreath and a very handsome picture of the Conservatory.—On the 7th, Mrs. Cora Stuart Wheeler read some of her stories and poems for the entertainment of the Hyperion Society.—The Concert of the Orchestral Class in Tremont Temple, on the 8th of March, brought together an audience of about 2,000 people, and the performance was of such a quality as to elicit most favorable comments from the Boston press.—The presentation of Reinecke's Cantata, "The Enchanted Swans," fully justified the amount of work bestowed upon its preparation by Signor Rotoli. The weather was unpropitious and prevented a large attendance, but a fair sum was realized for the Beneficent Society.—On the same

evening Mr. Faelten took part in the concert given by the Beethoven String Quartet in New York. He played Beethoven's "Eroica" variations, and the Pianoforte part in Brahms's F minor Quartet. He was enthusiastically received, and recalled four times after his solo number.—On the 15th, Mrs. Louise Chandler Moulton entertained the Hyperion Society very delightfully by readings from her own works.—The Annual Reception and Concert took place on March 17; about 700 people were present. The concert took place at 8 o'clock in Sleeper Hall, after which Mrs. Adams, Mr. and Mrs. Richard H. Dana, Mr. and Mrs. Carl Faelten, and Mr. and Mrs. Frank W. Hale, received the guests in the parlor. The Conservatory parlors and corridors presented a very animated and brilliant appearance.

Twentieth Faculty Concert, Feb. 18, given by Signor Ferruccio B. Busoni, from the works of Beethoven:—Sonata in E major, Op. 109; Sonata in B-flat major (fuer das Hammerklavier); (The Ruins of Athens) Fantasia by Liszt.

Twenty-first Faculty Concert, Feb. 25. Organ Recital given by Mr. Henry M. Dunham, assisted by Mr. Wm. H. Dunham, Tenor. Dunham—Preludio; Lux—Religious Processional; Diemel—Sonata in F major (two movements); Dunham—Festival March; Barnby—Recitative and Aria, with Organ and Pianoforte accompaniment; Bach—Prelude and Fugue in B minor; Helmund—Reverie; Whiting—Prelude, Six Interludes and Finale on the plain chant Magnificat, with vocal quartet.

Pupils' Recital, Feb. 29. Bach—Fugue (St. Ann's), Organ, Mr. C. M. Bowers; David—Theme and Variations, Violin, Miss Beatrice Atkins; Raff—At the Loreley Rock, Liszt—Paraphrase on the Russian Song, "The Nightingale," and Liszt—Valse Capricieuse in A-flat major, Pianoforte, Miss Prudie Simpson; Linley—Song, "O bid your faithful Ariel fly" (Shakespeare's "Tempest," Miss Addie Francis; Dunham—Adagio from 2d Sonata, Organ, and Sgambati—Toccata in A-flat, Pianoforte, Miss Julie Jonas.

Special Pupils' Recital, of his own compositions, in honor of Ignace Jan Paderewski, March 2:—Allegro Fantastico from Sonata for Pianoforte and Violin, Misses Lillie Cole and Florence Parrington; Two songs, a, "The birch tree and the maiden," b, "To my faithful steed," Mr. Thomas E. Clifford; Melody and Menuet for Pianoforte Solo, Master Willie Strong; Polish Song, "The days of roses are vanished," members of the Vocal Class; Allegro from Concerto for Pianoforte. The orchestral parts played on a second pianoforte, Mr. George Proctor and Miss Nellie Dean.

Twenty-second Faculty Concert, March 3, given by Mr. Carl Stasny assisted by Mr. Emil Mahr, Violin. Joachim Raff—Sonata for Pianoforte and Violin, Op. 98, A major; F. Mendelssohn—Prelude and Fugue, E minor; R. Schumann—Novellette, F major; D. Popper—Elfenfantz; A. Rubinstein—Barcarolle, F minor and Concert—Einde, C major.

Special Concert, given by the *Orchestral Class*, in Tremont Temple, March 8, Mr. Emil Mahr, Conductor. G. Rossini—Overture, "Tancredi"; C. Chamade—Aria for Soprano, Miss Allie Emerson; Pierre Rode—Theme and Variations in G major; Violin Solo with string accompaniment, Master Willie Traupe; Louis Maas—Night-song for Violins and Organ; Martin Roeder—Serenata Amorosa for String Orchestra; R. Wagner—Romanza from Tannhäuser, Mr. Thomas E. Clifford; Franz Schubert—Symphony in B flat. The parts of the wind instruments were played from the score on the organ by Mr. John Kelley.

Concert in aid of the Beneficent Society, March 10. Given by a Chorus of Students, conducted by Signor Augusto Rotoli, assisted by Signor Ferruccio Busoni, Pianoforte, Messrs. Leo Schulz, Violoncello, Heinrich Schuecker, Harp, Albert Hackebarth and H. Lorbeere, French Horns, Henry M. Dunham, Organ, and ten violins from the Orchestral Class:—E. Lassen—"Holy Night," for Ladies' Chorus, Solo, Miss Elizabeth Hagerman, accompanied by pianoforte, organ and violins; (1) G. F. Handel—Variations, E major, (2) D. Scarlatti—Concerto Sonata, A major, (3) Fr. Chopin—Impromptu F-sharp major, (4) C. M. von Weber—Perpetuum Mobile, C major—Signor F. Busoni; C. Reinecke—The Enchanted Swans, Cantata for Soprano, Alto and Baritone Solos, Chorus for female voices, and Recitation; the accompaniments arranged for pianoforte, harp, two horns and violoncello; the solos were sung by Mrs. Alonzo Millett, Mrs. Blanche Byrnes, Misses Mary N. Bing, Clara Boyd, Mary G. Curley, Elizabeth Hagerman, Mate Pettit and Mr. Thomas E. Clifford; the Recitations by Miss Sarah Linnell, and the pianoforte accompaniments by Misses Estelle T. Andrews, and Russell MacMurphy.

Pupils' Recital, March 12: Clementi—Sonata, Op. 26, No. 3, first and second movements, Pianoforte, Miss Myrtle D. Clark; Schubert—Impromptu, Op. 90, No. 4, Pianoforte, Miss Grace Humbly; Beethoven—Sonata, Op. 14, No. 2, Pianoforte, Mr. George P. Maxima; Mozart—Aria, "Porgi Amor," Miss Ida M. Missildine; Beethoven—Variations, A major, Pianoforte, Miss Alva Green; Sgambati—Vecchio Menuetto and Gavotte, Miss Emma Walker.

Pupils' Recital, March 14: Schumann—Sonata, Op. 22, G minor, Pianoforte, Miss Isabel Mann; Gounod—Aria from "Faust," "Le parlait d'amour," Miss Kate Mayo; Mendelssohn—Sonata, F minor, Organ, Miss Mamie Lorish; Gordiniana—Tuscan Songs, a, "O gentillina, gentillina tanto," and b, "Io sono stata nel tuo vicinato," Miss Avis Day; Hiller—Toccata in D-flat, and Schullhoff—Trill Study, Pianoforte, Miss Hattie Brockway.

Concert given at the Annual Reception, March 17: Theo. Gouvy—Variations on the English Folksong "Lilli Balero," for two Pianofortes, Messrs. Carl Stasny and Carl Faelten; Ch. Gounod—Aria for Tenor, "Jerusalem," with Pianoforte and Organ, Signor Augusto Rotoli; Adelaide Proctor—Recitation, "The Message," Miss Annie B. Lincoln; J. Raff—Tarantelle, D minor, for two Pianofortes, Messrs. Faelten and Stasny.

QUESTIONS AND ANSWERS.

Conducted by Benjamin Cutter.

So far as our limited space will permit, questions of interest to the greatest number will receive attention in this column. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD by addressing the publisher.

Correspondents wishing information regarding fingerings, the interpretation of musical signs, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found, and to opus number. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired. Address all inquiries to Benjamin Cutter, in care the New England Conservatory, Franklin Square, Boston.

Subscriber. 1. What "Canticle to the Virgin" is meant by Haweis in his "Music and Morals?" He says it was sung by the Countess Potocka, to Chopin, during his last illness.

Ans. We do not know.

2. What biographies of Beethoven, Mozart and Wagner are considered the best?

Ans. Thayer's *Beethoven*; Jahn's *Mozart*; it is too soon after Wagner's death to expect a biography equal to the foregoing; try, however, Ferdinand Praeger's *Wagner as I Knew Him*.

3. Please give a few facts about Farmer's Masses, when they were composed, and what value they hold in the music for the Church.

Ans. These are good singable masses; not great; we do not know when they were composed.

S. S. S. 1. In what tempo should the Spanish Dances by Moszkowski, Op. 12, Nos. 1, 2, 3, 4, and 5, be played?

Ans. No. 1, 80 dotted quarter notes; No. 2, 60 dotted half notes; No. 3, 80 dotted quarters; No. 4, 76 dotted quarters; No. 5, 116 quarters. These are approximate tempi.

N. Y. 1. Is it possible to play Czerny's *Piano Studies*, Op. 299, Book 1, in the metronome time?

Ans. Yes. Some of the markings are very fast.

2. How does a person rank as a pianist who can play Beethoven's Sonatas, Op. 2, No. 3, and Op. 22, and Schubert's *Moment Musical*, Op. 94, fairly well?

Ans. We would say a good beginning had been made.

Elaine. 1. Please give the pronunciation of the following organ-stops: Oboe, Salicional, Bassoon and Bourdon.

Ans. Oh'-boh, sal-ish'-ou-al, bass-oon', boohr'-don.

2. Is piano a correct abbreviation of piano-forte?

Ans. Yes; recognized by general usage.

3. How can a march be played in a waltz rhythm?

Ans. We do not know.

Questions. 1. Sometimes pupils bring pieces to me requesting to take them. I always give out good music and prefer selecting it myself, and if I know their music is not good I do not yield to their wishes. Sometimes I am not sure about the composer's name. Have to judge as well as I can by the music, but do not consider myself competent. What is the standing of Chas. Grobe, William Hill, Lefebure Wely, Leonard Gantier, as composers?

Ans. Compare their works with those of Beethoven, Mendelssohn, Gade, or the moderns, Moszkowski, Raff, Schumann—names we have taken at random. The standing will be evident.

2. Can you give me a list of composers from which I may safely choose. I do not mean those standard composers whom everyone should know, but others.

Ans. Purchase a graded list. The publishing houses advertising in our columns will also gladly send you their catalogues, from which much can be learned.

3. Please explain the groups on the third eighth of L. Wely's *Monastery Bells*, which is repeated many times in the piece. What is the meaning of the excess of notes?

Ans. The thirty-second note, preceding the dotted sixteenth, is an appoggiatura, taking its time from the foregoing count. The downturned eighth-note stem is superfluous and incorrect.

4. Could you name some pieces sure to please a little girl eleven years old. Her sisters took from teachers who taught anything and everything, and her mother wants her to use their music. She plays Clementi's Sonatina, Op. 36, No. 1, with ease. I have had some pieces by Lichner and Krug.

Ans. Gurlitt, Op. 101, No. 11; Spindler, *Fairy Polka*. See Turner's *Graded Course*, N. E. C., Boston.

Esther. 1. What studies may be used to follow Lemoine's Op. 37, and what pieces?

Ans. See answer to "Questions" above, No. 3.

2. My musical library consists only of the Herald's Musical Reading Course. What shall I add?

Ans. See N. E. Conservatory Courses of Reading in General Literature, Music, etc. Price, 10 cents. Also late publications by Krehbiel, Henderson, Fink, Elson, Klauser. Also Novello Primers on Form, Fugue, Counterpoint, Instrumentation, Elements of the Beautiful in Music, Modulation, and Musical Expression—a library in themselves.

3. Is Rubinstein's *Musik und Ihre Meister* a book that I should read, and who publishes an English translation of it?

Ans. Read it, but with some reservation, English title: "A Conversation on Music." C. F. Tretbar, New York.

4. Will you tell me of one or two pieces as brilliant and of the same grade as Schmolzt Concert Polonaise in A for piano?

Ans. Unable to see this piece before going to press.

5. What would you give a talented little pupil of ten years, after Lebert and Stark's Book I. She reads slowly and has short fingers.

Ans. The very simplest things; possibly Vogt, Op. 124; or Köhler, *Popular Melodies*, Litolf, No. 512.

Lucille. 1. Will you please give your criticism of the N. E. C. piano method edited by Dr. Tourjée. Can one depend on its meeting the several requirements of the average scholar, or are different combinations of studies the most approved? Please suggest, if any, a better method for beginners, that is not as extended.

Ans. No one method has met all requirements. The work you mention has served splendidly. Try Köhler, or the Carl Faelten N. E. Conservatory Course.

2. Name some pieces for a scholar just at the last of first grade, who cannot wait for the most suitable time for pieces.

Ans. A. Krause, Op. 25; L. Köhler, *Popular Melodies*, Litolf, No. 512.

F. F. 1. I have a pupil whose touch is hard and boisterous, and another whose playing has a stumbling and jerky effect although his eye and ear seem to be quick. What studies will improve the touch in both cases?

Ans. Touch is not changed by studies, but by the position of the hand and the proper use of the fingers.

2. Another pupil is remarkably clever, but her playing sounds rattled; has a habit of skipping notes, and pounds. Please advise me.

Ans. Tell her to stop, *make* her stop, or let her go to those who play as she plays.

H. J. L. What piano method would you recommend for a child eight years old?

Ans. Köhler's.

N. Y. 1. Two copies of Chopin's Nocturne, Op. 9, No. 2, give the metronome figures as eighth-note = 132, and dotted quarter-note = 132, respectively. Which is correct? Does one count a stroke of the metronome for an eighth in the first case?

Ans. 132 eighth-notes in the minute, one to each stroke of metronome.

2. Beethoven, Sonata, Op. 2, No. 1, Cotta Edition, Menuet, dotted half-note = 63: does one count one quarter for every stroke of the metronome?

Ans. Sixty-three dotted half-notes, in other words, measures, in the minute; a measure to a stroke.

3. Please name some piano studies which teach the use of the pedal.

Ans. Six Preludes, A. D. Turuer, Op. 15, A. P. Schmidt.

4. Is the playing of dance music injurious to a pupil who practices faithfully two hours a day?

Ans. Not if the position at the instrument is correct. Good for time, reading, confidence.

REVIEW OF NEW MUSIC.

N. B.—Music intended for review in these columns should be addressed to Louis C. Elson, New England Conservatory, Boston, and should not be stamped in any manner.

Mr. Arthur P. Schmidt,

Boston and Leipzig.

Mass in E flat. Mrs. H. H. A. Beach. This work was reviewed in the MUSICAL HERALD on the occasion of its performance by the Handel and Haydn Society, and little remains to say, but that it is a clear and well printed edition, creditable to the typography of the house of Schmidt. In playing the work from this vocal score one is impressed with the easy leading of the parts, and the unforced character of the themes, but one is not moved to the point of enthusiasm over any especially brilliant or especially intricate work. The voices move in a homophonic style, although the "Agnus Dei" (canonic), the "Sauctus" and a few other portions, present good polyphonic treatment.

The Curfew Bell. F. Lynes. The rather threadbare poem, "The Curfew must not ring tonight," receives a new interest by being made into a cantata. The work is best in its solos although the $\frac{6}{8}$ rhythm of the Chorus, "Out she swung," picturing the swaying of the maiden with the bell, is not ineffective. The construction is generally simple, but the composer's melodic grace prevents anything like monotony.

Meditation on the first prelude by Bach. E. M. Lott. A good organ arrangement of Gounod's "Ave Maria." The melody is at first given on the swell organ, with accompanying arpeggios on the choir, but this finally changes into a very effective duet, in imitations, between choir and swell. The work can be recommended.

Quatre Morceaux. Piano. Arthur Bird. This wellknown American composer who upholds our native standard of music abroad, has here given us a "Scherzando," an "Appassionato," a "Valse Noble" and a "Humoresque" for piano. All are melodious. The first affords a good study of triplets against eighth notes (complex rhythms) in its Trio. The second has some good arpeggio work for the two hands in combination, but is not as passionate as its title would imply. The Valse is tender, and the central theme (or Trio) in D flat, is especially well contrasted with the others, and is in itself very effective. The Humoresque is appropriately playful, has an abundance of empty fifths, and is a very good study of skips in chord-playing.

The Oliver Ditson Co.,

Boston, New York and Phila.

By the Beehive.

Love Song.

As the Pink breathes odors.

} Louis Ehler.

Three melodious songs that have been carefully edited by C. F. Webber. They remind somewhat of the style of Meyer-Helmund. The first is for soprano voice, the other two for mezzo.

Darling Song. Van de Water. A simple ballad, which is pleasing enough to atone somewhat for its conventional treatment. It is published both for high and low voices.

Friends Forever. J. F. Gilder. We have known this composer hitherto by many glittering piano pieces, of popular cast, but of rather better than average construction. This however is below the average, and recalls all the conventionalities of the threadbare minstrel school. It has the usual rhymes of "gladness" and "sadness," "sever" and "forever," it presents the usual dotted quarter and five-eighth notes of the "patent" popular song, and it even has the chromatic wail at the end of the chorus without which no sentimental song of minstrel type would be complete. All of which goes to show that negro minstrels will probably sing it, that it will have a large sale, and will make glad the hearts and fat the pocket-books of both composer and publisher.

Rhythmical study. Frank N. Shepperd. This is a good exercise of three notes against two, and will be found quite useful in developing independence of the hands. These interminglings of different rhythms are often the stumbling block of even the most intelligent piano students.

Gavotte in E. Dreyschock. Leaf from an Album. Grutzmacher. The Gavotte is scarcely a good example of this form of writing, for it has not the light syncopations of the true dance, it does not begin on the third beat, as the best gavottes do, but at least it has an appropriately rustic Musette, and it is pleasing throughout. The Albumleaf is a pleasing melody with an arpeggio accompaniment. Both the works are edited by Mr. Leon Keach, whose work in this field is always commendable.

La Cavaliere Polka Brillante. Meacham.

Cosmopolitan Parade March. W. F. Suds.

Crimson Schottische. O. R. White.

Tuneful works which fulfil their unambitious mission well enough, and will find admirers.

The H. B. Stevens Co., Boston.

Six Songs by Walter Petzet. The titles of these are "The Last day of May," "Forbidden Love," "To the Night," "New Hopes," "Love's Sorrow," and "The Spirit's Flight." Of these all except the fourth and fifth have a pensive cast. The entire set is quite in the school of the German Lied, and the accompaniments are well developed and form an important part of the picture. The set is provided with German and English words, the latter being excellent translations by Helen D. Tretbar.

Messrs. Pitt and Hatzfeld,

London and Leipzig.

(H. B. Stevens and Co.)

There sits a Bird. Dora Bright. Graceful and simple. It is relieved from monotony by some ingenious modulations in the accompaniment. It is for middle voice.

Lovely Eyes. } B. Schoenberger.
Spring Song. }

The first of these two songs strains too much for unusual modulations, but it certainly achieves originality if nothing more. The second is much more effective, but its accompaniment is as difficult as those of Jensen, and that composer was accused of writing piano compositions with vocal attachments, instead of songs. The first is for middle voice, the second for soprano or tenor.

E. Ascherberg and Co., London.

Song Album. S. B. Schlesinger. This book contains nine songs, "Echoes," "Awake in Heaven," "Oh cease, Sweet Music," "Cradle Song," "The Ferryboat," "We have been Friends," "The Evening Star," "Love is Waking," and "Who'd a thought it?" All of these show a degree of poetic construction, but especially direct and worthy are "Awake in Heaven" which has just the right meditative character and a good ending in minor, "The

Ferryboat" which is dainty and simply tuneful, "We have been Friends" which is well harmonized and has some good contrasts of major and minor, "The Evening Star" which is especially rich in its accompaniment and reminds of Franz's "Supplication," and "Who'd a thought it" which is rather arch in style. The set is for middle and soprano voice.

Messrs. Novello, Ewer and Co.,

London and New York.

Christ the Lord, is risen today. Rev. E. V. Hall.

Ave Verum. Hoyte.

Behold the Angel of the Lord. Tours.

In Loud Exalted Strains. H. W. Parker.

Rock of Ages. G. J. Huss.

Hear me when I call. Anthem for male voices. T. Distin.

Lord I have loved. Iliffe.

Maguificat, and Nunc Dimittis. Cullum.

Oh Lord, Thon art my God. Chas. H. Lloyd.

These are some of the latest additions to the immense catalogue of Episcopal music which is owned by this house. Space forbids detailed analysis, but we may say that the first and third of the list are very worthy numbers for Easter use. "In loud exalted Strains" makes an excellent hymn for any denomination, and is rich in its harmonies. "Oh Lord, Thou art my God" is the most ambitious work of the list and is a very dignified composition, not difficult to execute by a chorus (mixed) yet containing fine progressions and contrapuntal touches enough to prevent the work from making a homophonic effect. In addition to the above we have received a number of settings of "Benedicite, Omnia Opera" by Bennett, Eyre, Frost, Gladstone, Smith and Wood, any of which can be recommended to Episcopal choirmasters.

Mr. G. W. Frederick, Phila.

School and Parish Service Book. }
School and Parish Hymnal. } Rev. J. F. Ohl.

The first of these contains the order of Matins, Vespers, Antiphons, the Psalms set to excellent chants, and is adapted to the service of the Lutheran Evangelical Church, although it will be found of use in any denomination, or School, desiring to hold short musical services. There are hundreds of ways in which such a book may be made use of, and it is pleasant to be able to say that the music is of the best throughout. The Hymnal is available for any Christian Church, or Sunday School, and the same commendation may be applied to it. The editor has derived most of his material from the sterling old German and English school, and the book is in most refreshing contrast to the trash that is so copiously printed nowadays as "Sunday School Music."

The Manual Publishing Co., Chicago.

Studies in Musical History. Derthick. This is entitled "An educational game," and it can be played somewhat after the manner of "Authors." But it is something more valuable than a mere amusement, educational though it be, it can be made a direct assistance to the teacher and student. It is printed in the form of cards, each of which contains information on some special musical subject. Thus the lives of the composers, analyses of the chief operas, symphonies, concertos, sonatas, etc., etc. are given in a most handy method for detached reference, or in a manner that will enable the teacher to impress clearly any point he desires upon the mind of the pupil. Thus if the student is at work upon a composition by Mozart, the cards relative to the life of that composer and his chief works can be sought out and placed on the piano rack during the hours of practice, and can be referred to ad libitum. It is more likely that the cards and accompanying book will find favor in this manner than as a game.

LOUIS C. ELSON.

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GEORGE H. WILSON, Editor and Publisher.

LOUIS C. ELSON,
HENRY E. KREHBIEL,
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W. J. HENDERSON,
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PUBLISHER'S NOTICES.

The attention of readers is directed to page six of the advertising department of this paper, where is given in detail a plan by which Symphony-concert Season Tickets in Boston, Brooklyn, New York and Chicago, for 1892-93, Worcester Festival Season Tickets for next September, and Cincinnati Festival Season Tickets for next May, may be had in return for some little effort to increase interest in the HERALD.

Copies of the admirable photograph of the Boston Symphony Orchestra from which the Half-tone process picture given away with the January HERALD was made, are for sale. They will be sent by mail on receipt of \$2. The photograph was taken in December, 1891, and represents Mr. Nikisch and the orchestra on the stage of Boston Music Hall. It is a unique achievement in photography, the likenesses are excellent, and it is the only photograph of the orchestra in existence. The size is about 18x12. Copies of the Half-tone process picture of the Boston Symphony Orchestra will be sent by mail on receipt of 25 cents.

A CHRONICLE.

Fran Amalie Joachim has not achieved a great success in this country. Her coming here is another demonstration of the fact that, after all, little is known of America in Germany. She was undoubtedly misled by the common belief over there that the Americans are a pack of unmusical ignoramuses, who do not know good music from bad, nor fine performances from charlatanism. That this belief exists I have been told by many persons who ought to know. It is curious in view of the fact that so many prominent German artists have been over here.

But the secret of the whole thing lies in a nutshell. The cable is "worked." When I first went to London I promptly went to hear one or two attractions of which the New York papers had spoken enthusiastically in their cable dispatches. I speedily discovered that the attractions were abominably bad and that they were not successful. I investigated into the matter, and found that the persons who sent the cable dispatches to the New York papers were wholly incapable of judging as to the merits of the performers of whom they had written so warmly, but had simply repeated the rhapsodical jabber of managers, agents, prima donna's mammas, and all the other camp followers. I do not accuse these correspondents of dishonesty; on the contrary I believe them to be absolutely above suspicion. But having no opinions of their own, they swallowed what they heard; and clever agents took good care that they should hear lots of praise.

Now according to recent accounts the Berlin *Boersen Courier*, one of the most prominent papers in the German capital, has been indulging in considerable enthusiastic comment on Frau Joachim's success in America. I have no doubt that the *Boersen Courier's* information came from a source not far removed from the astute and energetic L. M. Ruben, musical agent. Its absurd falsity is known to every one here. Except in the opinion of my esteemed colleague, Henry T. Finck, Fran Joachim has been what is known in the theatrical profession as the "worst kind of a dead frost." Her first lieder recital was attended by one of the smallest audiences of the season.

Now these stories of her success go to Germany and at once a lot of antiquities in that land of song will prick up their ears and say, "What, did the old Joachim catch the American, too? Then what's the matter with our going over there and getting the applause and the dollars of the Yankee Yahoos?" This sort of thing ought to have reached its last inning long ago. Herewith let me append a few lines which I wish every foreign paper with a musical constituency would copy.

No musical artist can succeed in America except by convincing us of his merit. No European reputation is worth a two-dollar bill except to draw a first-night audience. If that first-night audience does not like the performer, the European reputation will not draw a house on the second

night. Let any foreigner who doubts this ask Teresina Tua whether her European reputation helped her one jot in New York after the public and the press had sat in judgment on her first performance and decided against her. Conversely, if a performer comes to America without a European reputation (or with one of which we have heard little or nothing), and an audience of music lovers can be got together for the first performance, that artist, if meritorious, will succeed in America and we will not care a copper whether the foreign authorities praise or condemn.

Example: the house was three-quarters full at Paderewski's first performance in New York. Over one-half of those present were deadheads. The next day all the papers were enthusiastic—as the audience had been the night before. A thousand people were telling ten thousand others about the great piano playing they had heard at Music Hall the previous evening. Result: at the second concert the house was about full with a paying audience—no deadheads. At the third concert it was jammed and hundreds were turned away. Fundamental fact not to be forgotten: except to a few exceptionally well informed persons, even Paderewski's name was unknown before the Steinways began to advertise his concerts. Supplementary fact: in Europe Paderewski never created a furore and is ranked below several other pianists, all of whom have been in America and only one of whom ever approached Paderewski's success.

The sooner foreigners get these things thoroughly fixed in their minds, the better. A thorough understanding of the fact that the American public always judges for itself and does not feel bound by the verdict of Paris, Berlin or London, would prevent many disappointments. Every foreign artist should understand that in coming to America he must be prepared to meet a public which has heard the best singers and players in the world and is harder to please than any other public on the face of the earth. I do not wish to be understood as intimating that the judgment of the American public is better than that of the European. It may not be even as good. All I insist on is that the American public judges for itself and is not in the least impressed by the fact that a foreign capital has pronounced Herr Hochzeit or Signora Mirabella a great artist.

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Anton Seidl is undoubtedly the most poorly managed musical attraction in the United States. Now it is announced that he will give a series of popular concerts in the Madison Square Garden, New York, beginning Sept. 5. This would be a very good thing if it was not for the fact that all summer long Walter Damrosch will be giving concerts in the same place. When the summer is over and the part of the public which attends summer night concerts is surfeited with music, Mr. Seidl is to come in and act as a postscript to Mr. Damrosch. It would be a safe thing to bet that young Walter Damrosch could not be induced to accept such an engagement. Mr. Seidl is a big enough man to get a better manager, since he doesn't seem to know how to manage himself.

+

The change at Brighton Beach is a serious thing for Seidl. His ability to offer his men engagements there for the whole summer was what enabled him to keep his orchestra together. Now the men will have to skirmish for summer "snaps," and

it will probably be difficult for Mr. Seidl to get them together again when the autumn comes around.

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The performance of Saint-Saëns's "Samson and Delilah" by the New York Oratorio Society, at Music Hall, on March 26, drew an audience of only moderate size. It is surmised that many of the brethren who attend Mr. Damrosch's seances of sacred song, were shocked by his levity in producing this nondescript work, which is neither oratorio nor opera, and they hesitated about attending, because they were not quite sure what a Biblical opera might be, and they had their own opinions about the story of Samson and the fair Philistine.

+

After the orange-tawny locks of Mr. Paderewski had "slid down behind the purple sea," the good people of New York hove a deep sigh, awoke from their trance, and decided that they had heard enough piano playing for one season. They, therefore, took to the circus with great avidity, and hurried past the southwest corner of the Madison Square Garden, where the bill-board announced that in the concert hall Franz Rummel would give seven historical recitals, ranging from William Byrd to E. A. MacDowell. About the same time Mr. D'Albert arrived, and for one week there was an active rise and fall of hammers in the little concert hall. A hard-faced pianist, with a name suggestive of fried ham, remarked to a friend that Rummel was much elated, because his advance sale was larger than D'Albert's. "Oh, yes," added this pianist, "Rummel sold five seats, and D'Albert four." It ought to be added that the pianist who told the tale never had any advance sale at all.

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Margaret Reid, at her last appearance at the Seidl Concerts in New York, finished a cadenza in the middle of the "Hamlet" mad scene a whole tone below the orchestra. Like Regulus, the Roman, she was "calm and unmoved as the marble walls around" her. This led one wicked music critic to say that he did not believe she knew that she was off the key, and to advise her to "retire into seclusion for a short time in company with a tuning fork."

+

Speaking of music critics, they sometimes say worse things in conversation than they do in print. A certain ecclesiastical prima donna soprano, who labors under the twin delusions that she possesses a rare voice and a pretty wit, recently addressed a somewhat mild-looking critic thus: "Mr. Pedal Point, you are becoming quite too seraphic; you haven't said anything nasty for a month." Whereupon the scribe smiled with heavenly benignity and answered and said unto her: "Why don't you give a concert?"

+

The contract which Messrs. Abbey & Grau have made with the stockholders of the Metropolitan Opera House for the next three years, is most favorable to the managers. They have the entire control of the house the year round, and are at liberty to make all the money they can by renting it for balls, concerts and public meetings. The money guarantee was not raised above the old figure of \$2,000 per night, but the rental privilege is equal to an addition of some thousands to the subvention. Mr. Grau has already blocked out the repertoire for next year, and the company will be engaged to meet its demands. This is a reversal of

the conditions which prevailed during the late season, when the company was engaged first and the repertoire arranged to suit the singers. It is almost certain that several novelties will be brought forward next year. There is talk of Reyer's "Sigurd" and Massenet's "Esclarmonde."

The following unique bit is from a recent number of the *Critic*:

"A writer in *Blackwood's* has made the awful discovery that Paderewski's name, if put into plain English, would be Pattison! I have been told that only three persons actually saw the pianist off when he sailed from New York. One of these was a newspaper man, the other two were enthusiastic young ladies. The steamer sailed at seven o'clock in the morning, and as the young ladies lived pretty far up-town, they got up at four o'clock to be at the pier in time. It was the cheerless hour of six when they climbed up the gangway to wish the distinguished Pole *Bon voyage*. He was all alone, the friends who had come down to the steamer with him having gone back to their beds an hour before. He looked very unhappy and lonely in the cold light of that early morning hour, but his face took on a much brighter look when the little party bore down upon him with flowers and farewells. He was really very much touched by the attention; and it was worth appreciation, as anyone knows who has turned out of a comfortable bed at 4 A.M. Paderewski received a great deal of devotion while he was in this country, but I know of nothing that approaches this early morning act."

I found also in the Lounger's column in the *Critic* this paragraph:

"It is seldom that a singer is rewarded with such loud, spontaneous and prolonged applause as followed the singing of three songs by Mrs. Julia L. Wyman at the Seidl concert at the Lenox Lyceum last Sunday night. Massenet's 'Bonne Nuit'—an exquisite thing in itself—was sung inimitably well, and had to be repeated. Mrs. Wyman (a Western woman) is rapidly coming to the front in the musical world here."

I must confess that I was surprised to read this specious stuff in the columns of so important a literary weekly. I have seen more than one evidence that some one on the staff of the paper did not hesitate to go outside the field of the *Critic* to praise personal acquaintances in the musical profession, but the above paragraph is the first instance of the intrusion of the bald "press notice" style into the journal. The editor of the *Critic* ought to know, even if the "Lounger" does not, that "loud, spontaneous and prolonged applause" from a Sunday night audience at the Lenox Lyceum is no proof of merit. The audience is not a representative assemblage of music lovers, and twenty recalls at its hands would not have the significance of three at a concert of the Philharmonic or the Boston Symphony Orchestra. As for Mrs. Wyman's coming to the front, she has got as far as she ever will get in New York, where she is recognized as a graceful and accomplished singer of *chansons du petit salon*.

The indefatigable Silas G. Pratt is pegging away at a grand historical, allegorical cantata called the "Triumph of Columbus." It is large in design and very serious in purpose. If Mr. Pratt succeeds in getting it produced next October, as he hopes to do, every one will wish him all the fame he can desire. He certainly works hard.

The Seidl Society, of Brooklyn, is in sackcloth and ashes because its hero, Anton, is not going to conduct the concerts at Brighton Beach in the coming summer. The fact is that Mr. Seidl's concerts at the sea side have always been a losing speculation for the Brooklyn, Brighton Beach and Coney Island R. R., which paid for them. They cost that company about \$3,000 per week and the receipts, at 25 cents per

person, never came within bowing distance of the expenses. The Seidl Society was the outgrowth of the admiration of a few enthusiasts, who heard Seidl's orchestra and Wagner's music for the first time in the conductor's first season there. The organization has grown and is now something more than a society for the worship of one man. It will probably continue its excellent work for the cause of good music in Brooklyn.

Although the following paragraph (from the London *Musical Times*) was plainly written for advertising purposes, it contains a suggestion which is worth thinking about:

"Amongst the new instruments recently advertised by Messrs. Besson and Co. there is one to which the attention of musicians should be particularly directed. This is called the 'Pedal Clarinet,' and is a B flat clarinet sounding two octaves below the normal pitch. Writers for the orchestra have long felt the want of an instrument of rounder tone than the contra-fagotto for the bass of the wood-wind. The bass clarinet is a great gain in this respect, and it certainly seems as if the new instrument would complete the family of single-reed instruments most effectively. But how enormously difficult it is to get any novelty of this kind taken up! Orchestral Concerts mainly concern themselves with the works of the old masters, who have not written for the new instrument; while if a modern composer were to write for it he would only render his work difficult of acceptance, unless he were a man of the very front rank. Wherefore, gentlemen composers of the very front rank, we look to you to give inventors of new instruments a chance. Do not persistently write for the same combinations of instruments as Beethoven happened to have at his command, but bethink you whether your next Symphony might not be effective with tubas instead of trombones, with six varieties of clarinets, with bass flutes, or twelve horns, or at least *something* new in tone-colour."

Speaking of the *Musical Times*, it is amusing to notice how persistently that journal keeps up its feeble protest against the world's admiration of Wagner. The reason of this is extremely easy to understand. The paper is the organ of the great English publishing house, Novello, Ewer & Co. The growing popularity of Wagner and the general advance in musical thought militate against the sale of hundreds of dry-as-dust choral and ecclesiastical compositions on the catalogue of the firm. *Hinc ille lachrymæ*. But that is not all. The firm has exercised its ingenuity in every possible way to obtain the right to publish Wagner's later works in England; but the best it has been able to do is to secure the agency for certain excellent German editions. And the confounded things *will* sell.

The season of grand opera in Italian and French in New York was a bad thing for some of the German singers who lingered in that city for concert engagements. The refreshed ears of the critics rebelled against some of the vocal vices to which they had become accustomed, and some of the Teutons got several sound slatings.

Poor Paderewski! Himself one of the most amiable of men, he was one of the most cordially hated by the musical profession in America. It was positively pitiful to see the shameless manner in which certain pianists in New York laid bare to the public the misery of their small souls at Paderewski's success. And the pianists were not alone in this. There were singers who expended a great deal of shattered English in abuse of the tawny-headed artist who had the world at his feet. Ouida says: "Life is a comedy to those who think, a tragedy to those who feel." We who can stand on the shore and watch the whirling of the musical Maelström have the best of it.

Edward Lloyd was not in good voice when he began his engagement in New York, but he achieved his customary success with the audience. One must remember what kind of an audience it was, however. Announce a ballad concert and you will not get a Philharmonic audience.

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Victor Herbert, the well known 'cellist and composer, has written an "Irish Fantasy," in which he makes clever use of a number of the characteristic themes of the Emerald Isle.

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In Turin, Italy, they celebrated the centennial anniversary of Rossini's birth by performing Beethoven's ninth symphony and fragments from "Parsifal." It is a shame for Italians to poke fun at Rossini when he is dead. He was a good composer and his memory ought to be treated with respect.

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Following is the number of Wagner performances in Germany from Jan. 1, 1876, to Oct. 31, 1891:

"Lohengren"	was given . . .	3,014	times in 73 cities
"Tannhäuser"	" " " " " "	1,974	" " 43 "
"The Flying Dutchman" " " " " " "	" " " " " "	1,076	" " 39 "
"Die Walküre"	" " " " " "	823	" " 42 "
"Die Meistersinger" " " " " " "	" " " " " "	682	" " 35 "
"Rienzi"	" " " " " "	464	" " 32 "
"Rheingold"	" " " " " "	358	" " 33 "
"Siegfried"	" " " " " "	322	" " 28 "
"Die Götterdämmerung" " " " " " "	" " " " " "	314	" " 30 "
"Tristan und Isolde" " " " " " "	" " " " " "	277	" " 19 "
"Parsifal"	" " " " " "	75	" " Bayreuth

W. J. HENDERSON.

THE EDITOR AND THE SECRETARY.

THE STORY OF AN EXTRAORDINARY JOURNEY IN EUROPE BY
THE SPECIAL COMMISSIONER OF THE BUREAU OF MUSIC
OF THE WORLD'S COLUMBIAN EXPOSITION, CHICAGO, 1893. IN SEVERAL CHAPTERS.

CHAPTER I.

Music in London: Gounod's "Redemption," Dr. Joachim and the Monday Pops. "The Mountebanks." Gossip,—Music in Paris: "Faust" at the Opera. Mlle. Augusta Holmes. Jules Massenet.

The Editor of the HERALD having learned that the Secretary of the Bureau of Music of the Exposition had been ordered to Europe in the interest of his department, decided to go in search of him, and, if possible, force him to divulge in full the plans for music at the Exposition, regarding which he has seen fit to give to the public various tantalizing statements. Consequently I, the Editor, set sail on the S. S. *City of New York*, at noon, on Wednesday, March 23, determined, if possible, to give readers of my paper the most important disclosures connected with music in the United States, that it has ever been the fortune of a music journal to print. Nor did a delay of fifteen hours in a fog off Staten Island dampen my ardor; nor the period of "queerness" en route to Liverpool, which only hardy mariners escape; nor the inevitable ship's concert (at which alas, I was called upon to officiate, my principal associate being Mr. Charles Mitchell, who, failing to induce Mr. Slavin to spar with him, appeared as a singer of comic songs, which he did very well.) To atone for trials such as these we had June weather, a courteous captain, and a steward whose skill and generosity alike commend him to travellers between New York and Liverpool who make four visits daily to the dining cabin.

Before proceeding, let me say, that on arriving in Liverpool I carefully planned my pursuit of the Secretary, calling on the important people and visiting places of amusement that it seemed likely he would visit, in all the larger cities. I consider it necessary in these letters to briefly describe what I see and hear while

searching for the Secretary; but until I find him, I shall make no especial reference to him.

LONDON.

I had not been in England's capital before when there was a bit of music to be heard, so I was glad to read the announcement of Gounod's "Redemption" at Crystal Palace, and of a "Monday Pop." with Joachim, and the new chamber works with clarinet by Brahms. The smaller concert hall at Sydenham is partitioned off from that central portion of the big structure in which the Handel Festivals are held, and is a good sort of place for music; but its glass sides do not prevent strollers in the main building from distinctly hearing a good deal of the choral music, and without extra charge. The forces engaged at this performance were the Crystal Palace choir and orchestra, under the direction of August Manns, who, for twenty-five years or thereabouts, has been the musical conscience of the Palace, and these soloists: Miss Margaret MacIntyre, Mr. Ben. Davies, and Mr. Norman Salmond. The audience filled the hall; its musical character was attested by the number of piano scores of the work seen on every hand. The "Redemption" has been popular in England since Gounod conducted its first performance in Birmingham. My London friends told me that the Crystal Palace choir is not as good as that at Albert Hall, where Joseph Barnby leads, but that the band ranks well with any in London. (My readers need not be told that there is no such thing as a permanent orchestra in London, namely a band whose members play only under one leader.) Nevertheless, the Crystal Palace chorus is a good one, stalwart and certain, capable of a high degree of dramatic expression. In music of a quiet character its work is most creditable. Evidently the "Redemption" was familiar music to Mr. Manns's choristers, for there were no slips anywhere. The choir on this occasion numbered about 200; the balance was good, and the tenors needed no apology for their existence. The tonality of the whole was agreeable if not especially suave. Nervous energy seems to be the dominating characteristic of August Manns, a little man, somewhat past sixty, who in his short brown velvet sack-coat, white gloves and flowing gray hair, looks like a French dancing master; but if he looks flippant, his deeds are serious and artistic. The orchestra mirrors the energy of its conductor, and plays with fire and effect. In the quieter music its tone is not particularly homogeneous, although it is at all times under perfect control. Evidently Mr. Manns is a severe drill-master. This seems a good opportunity for one who has followed "Crystal Palace Concerts" for years, to congratulate Mr. Manns and his constituency on the catholicity which marks the programs.

The solo singing was good. I cared more for the tenor, Mr. Davies, who, when he has acquired the repose which now characterizes the singing of Edward Lloyd, and, possibly, added a tone and a half to his voice, will, it seems to me, be the fifth in the chain of English tenors which began with Braham, namely: Braham, Reeves, Maas, Lloyd, and Davies; his voice is full and sympathetic, is well produced, and his style admirable. His singing of the short phrase assigned to the repentant thief was very beautiful. Miss MacIntyre has a good voice and a heartiness of manner attractive to an audience. She is not at present entirely artistic in all she does, but her virtues outnumber her faults. Mr. Salmond, who sang the music of the bass narrator and that assigned to Jesus, has a brusque bass voice, and I did not find him interesting, although I believe in this opinion the London amateur does not coincide. The name of the alto escapes me.

The Monday Poplars are given in St. James' Hall, where the elite concerts of London are invariably held. The clientele of these and also of the associated series, the Saturday Poplars, is large and loyal, filling the stalls on ordinary occasions, and crowding all the places when Joachim comes for his annual visit. It is a brilliant throng, full-dress being the rule. The concert I heard on April 4 was the thirty-ninth of the season (last but one). The program was:—

Trio in A minor, op. 114, for piano, clarinet and 'cello, Brahms; Song by Willeby; Ballade for piano, Chopin; Chaconne in D minor, Bach; Song "The Moon," Hook; Quintet in B minor, op. 115, for two violins, clarinet, viola and 'cello, Brahms.

The performers were: Dr. Joseph Joachim and Mr. Rees, violin; Mr. Strauss, viola; Mr. Piatti, 'cello; Mr. Mühlfeld of Meininger,

clarinet; Mrs. Helen Trust, soprano; Miss Fanny Davies, pianist, and Mr. Bird, accompanists. With the exception of Mr. Mühlfeld, who came to London expressly by desire of Brahms, and the singer, the artists named are the mainstays of the Monday and Saturday Pops: when Dr. Joachim is absent Mme. Neruda leads the quartet, and Miss Davies plays frequently. While I would have liked opportunity to judge the ensemble quartet playing with Dr. Joachim leading, there was enough in the program to make amends. As Dr. Hanslick's estimate of the new Brahms works was printed in Mr. Cutter's translation in the *MARCH HERALD*—which translation, by the way, was copied into the program-book of the concert now under review, but without crediting the source (does Mr. Bennet still dislike to acknowledge the good there is in the United States?) although quotation marks were printed—I will not attempt analysis of them, contenting myself with acknowledging their great beauty, particularly portions of the quintet, their melodic interest and spiritual elevation. The clarinet is very prominent in both works, and Brahms has doubtless set an example for other composers in giving this instrument such prominence; yet, I fancy his imitators struggling in vain to equal the effect of his writing for clarinet in combination with strings, especially with viola and 'cello. Both the trio and quintet has had several performances at these concerts before the one of which I write, consequently I heard a quite perfect ensemble. The clarinet player is a fine artist; he has an enormous technique and great command of tone color. The part for clarinet in the quintet is very difficult, yet so masterly is Mr. Mühlfeld's art that only the observant realize what art his is that conceals art. Miss Davies is a good working pianist, an excellent ensemble player. She impressed me as being more prosy than poetic; but in England it is in accord with the national temperament to elevate sureness above brilliancy. Her solos—she earned an encore—were neatly played. Mrs. Trust is a gentle singer with a well poised voice; the old English songs she sang were quite within her powers. Of course I was curious to see Mr. Piatti, whose name is so indissolubly linked with that of Dr. Joachim. He is a grey-beard, looks like an Ohio deacon and plays with a rich and vibrant tone, like a passionate Adonis. When not engaged on the platform of St. James' Hall, Mr. Piatti tills the ground in one of the Provinces of fair Italy. Of Dr. Joachim I would I could write a worthy tribute, for in the several conversations I had with him I came to love him for himself, while as to his art it eludes my not unsympathetic pen. A little incident shows the self-abnegation of the man; calling on him in the dressing room of the hall immediately after the concert, with the memory of his superb playing fresh in mind, I no sooner took his hand than he said, referring to Mr. Mühlfeld the clarinetist, "Is he not an artist, is not the work beautiful?"

They bear Dr. Joachim in their hearts, these dwellers in St. James' Hall. The applause on his appearance to play the Chaconne was deafening and long continued. He plays Bach with an elevation of style, breadth of tone, and perfection of technique which I have never heard equalled. On this occasion he supplemented the chaconne by something else by Bach. As leader in the performance of the quintet, Dr. Joachim played with the greatest warmth of tone, dominating the group; he is a great artist and I am glad I possess the memory of his playing and personality.

One evening in London I heard Gilbert and Cellier's "The Mountebanks." A clever set of actors are concerned in the production of this very popular work which is destined to fill the coffers of the pretty Lyric Theatre. There are no singers in particular in the cast except Miss Geraldine Ulmar, an American, now married to the Britisher who conducts the orchestra at the Lyric. Gilbert's lines are mightily bright and must have nerved Cellier to out-do himself, notwithstanding the shadow of death hung over him as he wrote. The music is winsome and natural; not so set in form as the Sullivan operatta model, short recitatives and declamations cutting it up a good deal. The orchestration is neat and sounds well. Tasteful and rich is the setting and costuming of the piece, which must ere long win a favorable verdict in the United States.

On Sunday the 3rd of April, I heard the service at St. Paul's. Though it was Lent the musical service was most interesting. The choir numbers about forty and is superior to any I ever heard. Dr. Martin, the organist, may well pride himself on its beautiful singing. It may interest some readers if I quote the program for both services of this date. They are: Benedicite, Best; Benedictus in B flat, Calkin; Introit, Mozart; Magnificat and Nunc Dimittis, Ouseley; Anthem, "Sion's Ways do Languish," Gounod. Dr. Martin's home, in Amen Court, a still nook in busy London, contains some Beethoven treasures but little known. I saw there the watch which Moscheles gave him; the works are English, the case French; also a lock of Beethoven's hair, and three of the famous sketch books. These latter contain drafts of opus. 101; opus. 102, No. 2 (for 'Cello); and opus. 110 (completed copy "Scotch Songs"). More interesting still was a little memorandum book which Beethoven must have carried a long time. It contains various entries; accounts with his laundress showing how unexpert he was in the practise of addition. In Beethoven's handwriting appear in this rare little book these two entries, which translated, read:

"I see the necessary dress, linen, every thing is gone, in Bonn I expected to receive here 100 Ducats—but in vain I must replenish all anew and cheaply."

"Courage, through all weakness of the body the mind ought to govern, here are the 25 years, this year must decide (ripen) the full man, and nothing remain behind."

One wonders if the first entry occurred after Beethoven was burned out and found himself uninsured? who can tell us the probable period of these thoughts? The chest containing the relics above referred to was discovered in 1870.

One result of a call on Dr. McKenzie was an invitation to hear the opera class of the Royal Academy of Music, in parts of three operas. Pupils of the Academy, which under Dr. McKenzie's lead is shedding the cloak of distressing conservatism for the garment of progress, get lots of pleasure in the general régime of work; no feature of which is more popular than the opera recitals. Dr. McKenzie is now at work on a new cantata for the next festival at Hereford, the book of which is being supplied in periodical doses by that purveyor-in-general to all English composers, Joseph Bennett, Esq.

I close this London budget with one or two nuggets. I find here where he has been ensconced for two years, Mr. D. H. Bispham of Philadelphia, long a close student of the voice, and of musical and dramatic art in its widest range. Mr. Bispham was the attraction in the performance of "The Basoche" which followed "Ivanhoe" at D'Oyly Carte's Royal Opera House, one result of his success being seen in the tender of the part of Beckmesser in "Die Meistersinger," which work is to be included in the list of German operas announced for performance in English at Covent Garden next November, Sir Augustus Harris being the manager. Under date of April 1, there comes by cable to the *Paris Herald* a rapturous account from Liege of the first performance there of "Sardanapalus" opera by Alphonse Duvvernoy, who was a prize student of the Paris Conservatory (1880). I find but slight interest in London in the Vienna Exhibition. There is little money to work with and only a loan collection will be forwarded.

PARIS.

It was evident on the evening of April 6, at the Opera, as soon as the first act of Gounod's "Faust" was ended that a new hand was at the helm of this establishment. To be sure, I had been in Paris but once before and had heard only a summer performance at the Opera; but notwithstanding the season, I could not excuse the laxity of all the proceedings behind the curtain and in the orchestra. Those were days (1889) when Miss Emma Eames was learning how to act Juliet. What critical judges have written concerning performances at the Opera in recent years, leads me to think that in 1889 I saw a very fair sample of the way opera was given in Paris, whatever the time of year.

Associating himself with M. Colonne the new director of the Paris Opera has inaugurated a new order of things in all departments: the performance of "Faust" of which I write was magnificent. Though lead by one of the associate conductors it suffered no whit in sureness of movement, vigor or poetry of expression. The band

was admirable, fully one hundred strong, and the chorus excellent. The work was given in its integrity, the scenes usually omitted with us being retained. The ballet was large and the dancing so much better than that I saw in "La Tempete" in 1889. I heard two splendid singers, a bass, Pluignon, and a baritone, Renaud, whose acting as *Mephistopheles* and *Valentin* respectively was very strong. The *Faust* of the occasion was M. Vasnet whom I liked quite well—a mild vibrato marring an otherwise good delivery. Mlle. Bosman, a tried favorite with the Parisians, was the *Marguerite*. Though not in her vocal bloom, she is a singer of much power and her assumption of the part was most earnest and effective. There was a pretty poor *Siebel* and a very jolly *Martha*. Coming out of the opera I ran into the statue of Georg Frideric Handel in the outer foyer, and remembering a similar encounter three years ago, apologized and retired.

I had fewer days in Paris than I expected, so I heard less music than I hoped, but even if I do not soon return there, as I expect to, I possess the recollection of a thoroughly good performance at the opera, and of meeting two very interesting people, Mlle. Augusta Holmes and Jules Massenet. Mlle. Holmes, the most conspicuous woman composer of the present, lives among her trophies, her medals, wreaths and framed honors; for in France, Belgium and Italy she has been the guest of royalty, and her music has passed at International festivals. It will be remembered that her adopted country, France, made a grant of 300,000 francs for the production of her "Ode Triumphale," in 1889. That France is not done with her is evident from the fact that her new opera has been accepted at the Opera and will be produced sometime next season. Mlle. Holmes is a regal creature, an enthusiast in her devotion to her art.

Massenet talks the fastest, and is the most energetic Frenchman I ever met. He is thoroughly charming, and is perhaps the most popular musician in Paris. His headquarters are with his publishers and a roguish rookery it is. The success of "Werther" in Vienna gives him much pleasure. My next letter will give a survey of music in Germany, Italy and Austria.

April, 1892.

THE EDITOR.

MUSIC AND CRITICS IN LONDON.

At the Philharmonic Concert last week I went down during the interval to find out from the placards at the door whether the musical season was really so dull as I had gathered from the comparatively few concert invitations which had reached me. For I am never quite certain as to how much music may be going on behind my back. The people who only want puffs have given me up as a bad job; the concert-givers who cannot afford to have the truth told about their performances shun me like the plague; the spoiled children of the public are driven by a word of criticism into fits of magnificent sulking; the soft-hearted, uncritical patrons and patronesses, always regarding me as the dispenser of a great power of giving charitable lifts to hard-up people who have mistaken their profession, see plainly that since I reserve so much of my praise for comparatively well-to-do artists my favorable notices must be simply the outcome of invitations, chicken and champagne, smiles of beauty, five-pound notes and the like (I am far from wishing to discourage such realizable illusions); and the genuine enthusiasts, whenever I do not appreciate their pet artists and composers, will have it that I am an ignorant fellow, writing musical criticism for the gratification of my natural hatred of the sublime and beautiful. In brief, there is always a section of the musical world thoroughly convinced that, like the creditor who detained Sam Weller in the Fleet, I am "a malicious, badly-disposed, vorliddy-minded, spiteful, vindictive creature, with a hard heart as there ain't no soft'un'." When a person, in passing through this harmless and transient madness, gives a concert or an opera, I am not invited; and as I never bias myself by reading advertisements or criticisms, I may quite easily, at any given moment, be the worst-informed man in London on every current musical topic except the quality of the performances I have actually attended. Sometimes it is I who have to stand on the offensive, and exclude myself, in self-defence. The *entrepreneurs* who send me a couple of stalls the week before a concert, and a lawyer's letter the week after it, may be irascible gentlemen who

must splutter in some direction from congenital inability to contain themselves, or they may be long-headed men of business who understand the overwhelming disadvantages at which the law of libel places every writer whose subject is completely outside the common sense of a British jury. But the effect on me is the same either way. The moment I understand that the appeal to law is not barred between myself and any artist or *entrepreneur*, I fly in terror from the unequal contest, and never again dare to open my lips, or rather dip my pen, about that litigious person. No doubt, in the case of an *entrepreneur*, the fact that I dare not allude to the artists he brings forward is a disadvantage to them, to the public, and to myself; but I submit that the remedy is, not for me to defy the law and bring ruinous loss of time on myself and of money on my principals, nor for the artists, who are mostly foreigners and strangers, with no effective choice in the matter, to avoid litigious agents, but for the public, as electors and jurymen, to make criticism legal. Many innocent persons believe it to be so at present; but what are the facts? Last season an opera-singer, of whom I am reminded by an unconfirmed report of his death at Malta, had his performance criticised by my eminent colleague Mr. Joseph Bennett in a manner which was almost culpably good-natured. The artist, however, declared that the effect of the criticism was to open the eyes of *impresarios* to the undisputed fact that he was no longer in his prime; and, the paper in which the notice appeared being well able to pay any amount of damages, he sued it. The case was peculiarly favorable to the critic, as there was no difficulty in making even a jury see that the criticism erred only on the side of leniency. But one of the proofs of its justice was that it had depreciated the market value of the artist's services, as every unfavorable criticism must if it has any effect at all. The jury accordingly gave a verdict for the artist against the critic, putting the damages at a farthing to emphasize the fact that they considered that the critic would have been in the right if his occupation had been a lawful one. And if Mr. Bennett had called on me next day, and asked me in the common interests of our profession and of the public never to mention that artist's name again, he could have been indicted for conspiracy and imprisoned.

In spite of the adverse verdict, some critics expressed themselves as satisfied with the termination of the case, on the ground that the artist had a fine lesson, since he had gained nothing, and incurred both heavy costs and loss of reputation, not to mention such press boycotting as arises spontaneous from the *esprit de corps* of the critics without any express concert between them. No doubt this was so, though it does not offer the smallest set-off to the still heavier costs incurred by the defendants. But let us proceed from what actually happened on that occasion to what might have happened. Suppose the artist, instead of depending on his own resources, had been backed by a rich and influential *impresario* who had made up his mind to muzzle the press. If I were such an *impresario* I could do it in spite of all the boasted thunders of the Fourth Estate. First, I would take the young men; cultivate them; flatter them a little; wave my hand round the stalls, and say, "Come in whenever you like—always a place for you—always glad to see you." In this fashion I would make personal friends of them; invite them to garden-parties and introduce them to my artists; make them feel themselves a part of the artistic world of which I was the great solar centre; and give them hypnotic suggestions of my intentions in such a way as to create tremendous expectations of the artists I had in my managerial eye. No young man recently promoted from the uncomfortable obscurity of the amphitheatre or gallery, no matter how conceited he may be, knows enough of the value of his goodwill to suspect that a great *impresario* could have any motive beyond pure amiability in showing so much kindness to a mere beginner in journalism. The old men would give me still less trouble. They would have learnt to live and let live; not a fault in my performances would they find that they had not pointed out over and over again twenty years ago, until they were tired of repeating themselves. I should not quarrel with them, nor they with me. What with the foolish critics who would think everything delightful as long as I made them happy, and the wise ones who would call everything beautiful as

long as I made them comfortable, the ground would be cleared for my final *coup*. This, of course, would be struck at the few born critics—the sort of men who cannot help themselves, who know what good work is, crave for it, are tortured by the lack of it, will fight tooth and nail for it, and would do so even if the managers were their fathers and the prima donnas their sweet-hearts. These fellows would presently find their principals figuring as defendants in libel actions taken by my artists. They would learn from bitter experience that they must either hold their tongues about the shortcomings in my theatre, or else find themselves costing more in damages and lawyers' fees than any paper could afford to spend on its musical department alone; and the full accomplishment of this would not cost me a thousand pounds if I managed it adroitly. If one big manager can do this, what could not a ring of managers and concert-agents do by organizing a boycott against any obnoxious critic? They could drive him out of his profession, unless his danger roused his colleagues to the need for a counter-organization, which would not be easy in an occupation which employs so much casual and unskilled labor as musical criticism. In short, then, I pursue my present calling by sufferance—by a sort of informal Geneva convention, which puts actions-at-law in the same category with explosive bullets. When a combatant shows the least disposition to violate this convention, I prudently avoid him altogether. At the same time, I do not object to retorts in kind. The one manager with whom I feel on perfectly easy terms runs a paper of his own; and whenever I libel his enterprises in this column to the tune of 500*l.* damages, he does not meanly take an action against me, but promptly fires off a round thousand worth of libels on me in his own paper. I appreciate his confidence as he appreciates mine; and we write reciprocally with complete freedom, whereas, if we suspected any possibility of litigiousness, we should never dare allude to one another.

I offer this little glimpse behind the scenes partly to explain to a bewildered public how it is that only the most desperate and ungovernable critics say half what they think about the shortcomings of the performances they sample, and partly to complete my reasons for going down to the entrance of St. James's Hall between the parts of the Philharmonic Concert to ascertain whether there was a tremendous eruption of musical activity going on unknown to me under the auspices of the gentlemen who shelter their enterprises from criticism beneath the shield of Dodson and Fogg. But there was nothing of the sort; the season has not recovered from the discouragement of the failure of the concerts given by the Manchester band, and the recoil after the disastrous over-speculation of the year before last, when the program of each week was as long as the program for the month is now. At the Philharmonic concert in question, the chief attraction, was Joachim, who played Bruch's new concerto badly—outrageously, in fact—for the first twenty bars or so, and then recovered himself and played the rest splendidly. The orchestra played Mr. Cowen's *Suite de ballet*, entitled *The Language of Flowers*, very prettily, though the audience must have felt that, in the absence of any dancing, the performance was much as if Mr. Cowen had arranged the accompaniments of some of his songs for the band, and given them without the aid of a singer. As to the other pieces, I am sorry to say that their execution showed a relapse into the old Philharmonic faults from the standard reached at the Mozart Concert. The death-song from *Tristan*, with which Madame Nordica did so well at the London Symphony Concert under Henschel, fell flat: every time the orchestra began to rise at it Mr. Cowen threw up his hand in agony lest the singer should be drowned. There was not the slightest danger of that. And, if there had been, she would probably have preferred to risk it rather than have her only chance at the concert spoiled, as it was, by being handled like a trumpery drawing-room ballad. I call it her only chance; for I am quite sure that Madame Nordica will agree with me that she was not up to her highest standard of brilliancy and smoothness of execution in the polacca from *Mignon*. For the rest, nothing but the *suite de ballet*, and perhaps the Cherubini overture, had been sufficiently rehearsed; and the old complaints of superficiality, tameness, dulness, and so on,

have begun again. The fact is, that the Philharmonic thinks its band above the need for rehearsing as carefully as its rivals. But since superiority in London means superiority to first-rate competitors, it can only be secured by the hardest workers. And that is why the Philharmonic is the worst band of its class in London, and will remain so until it sets to work in earnest, instead of simply getting one of its directors to write Panglossian puffs for circulation among the audience, assuring them and the "bigoted" critics that the Society is the best of all possible societies, and the conductor the best of all possible conductors. It had much better give its conductor a fair chance, by either shortening its programs or multiplying its rehearsals, and insisting on a full attendance at each of them.

At the Crystal Palace concert last Saturday I heard a new note in the orchestra, and traced it to the first flute, Mr. Fransella, whom I have not, as far as I know, had the pleasure of hearing before, but who showed himself a fine artist, fully worthy of the post he has just taken. Mr. Arthur Hervey's Overture in G has a Fate motive and a Love motive, transformable into one another; this being the latest development of double counterpoint, which used to mean merely that two simultaneously-played parts would sound equally well when you turned them upside down. It showed how easily a man of artistic taste and intelligence, with a dash of imagination, can turn out imposing tone-poems. Mr. Hervey handles the orchestra and manages his themes with such freedom and ingenuity that I hope he will try his hand at something more interesting to me than fate and love, for which, in the abstract, I do not care two straws. The pianist at this concert was Mr. Lamond, who played a swinging concerto of Tchaikowsky's in the Cyclopean manner, impetuous and formidable, but a little deficient in eloquence of style and sensitiveness of touch. Miss Gambogi sang "Mercé dilette" well enough to justify her in having attempted it, which is no small praise; whilst another singer, a gentleman who had evidently often brought off "Dio possente" with applause on the stage, discovered that the only operative method known to the Crystal Palace audience was pure singing, which unluckily happened to be his weak point.

G. B. S., in *London World*.

RECENT FOREIGN DOINGS.

The late Prince de Chimay was, like most European Princes, an accomplished musician. For years he played first violin in the most exclusive orchestra in Brussels. His death was due to that rare disease known as gout of the arteries, which caused him indescribable agony.

Rubenstein has recently given \$1,000 for the newly-founded pension fund for theatrical aspirants at Leipzig, and now Rosenthal follows with a concert to be given on the 24th inst. for the benefit of the same excellent endowment. Apropos of Rosenthal, Director Pollini of Hamburg has engaged the fleet-fingered pianist for a series of fifty concerts to be given in Germany next winter. The conditions of the contract are said to be the most remunerative ever offered a pianist in Germany, with the sole exception of Rubenstein.

At an odd curiosity shop in Vienna, some one recently found a valuable and most interesting portrait of Franz Schubert. It was painted in 1823 by the Viennese artist, A. Mansfeld. A son of the latter, himself a painter, guaranteed the genuineness of the picture, which is said to be one of striking resemblance, and which bears on its back the date and the words "In remembrance."

During his recent sojourn at Vienna, Rubenstein received a young lady pianist who had asked him for an audience. He had listened to the lady with interest, and she, encouraged by his benevolent manner, asked him to inscribe an autograph on her fan. The master required no persuasion, and immediately wrote: "Jouer avec le piano n'est pas jouer du piano!"

An amusing error, which recalls that which the Prince of Naples was the victim of last year, during his visit to the northern sovereigns of Europe, has just been committed at Ajaccio, the capital of Corsica, and birthplace of Napoleon I. It appears that a procession had been organized for the benefit of the poor, and from

his balcony the Prince of Battenburg, the son-in-law of Queen Victoria, was watching the cavalcade defile before him, when, to his utter astonishment, the cortège stopped and the musicians ranged themselves before his windows. It appears that someone had informed those in charge of the affair that they were passing before an important person; but one is forced to believe that the good people of Ajaccio are not very well acquainted with the Almanach de Gotha, for they could not find anything better to play for the purpose of honoring the Prince than the "Russian Hymn." Those who were "in the know" were highly amused, especially when they caught sight of the slightly embarrassed countenance of the Prince.

Special performances are in course of preparation at Halle, the birth-town of Handel, of Wagner's "Tristan and Isolde," "Die Walküre" and "Siegfried," with the co-operation of Herr Gudehus and Mmes. Sucher and Moran-Olden.

At the Munich Hof-Theatre, the new opera "Hellmar der Narr," by W. Kienzi, first brought out some time since at the Hamburg Stadt-Theatre, was produced with good success on the 8th ult. The work, both as regards the book and the musical setting thereof, is constructed on Wagnerian lines, without, however, slavishly imitating that master's manner, and contains some very effective scenes. The composer conducted the performance.

The oratorio "Franciscus," by the talented Belgian composer, M. Edgar Tinec, met with a highly favorable reception at its first performance last month at Aix-la-Chapelle, under the direction of Herr Schwickerath. The interesting work has already been performed in several leading German towns.

The late violin virtuoso, Robert Heckmann, was the possessor of a number of valuable violins, notably an Antonio Stradivarius, dated 1721, the instrument which Heckmann used at most of his concert performances, and one of the finest and most valuable violins in existence. The collection likewise contains an Amati and a Guarnerius. These superb instruments are now offered for sale at Mannheim, there being no artistic successor to their late owner in the Heckman family.

Dvorák's "Requiem" was performed recently by the Gesangverein of Olmütz, where the fine work met with a considerable amount of appreciation.

The long-deferred project of erecting a monument to Mozart in the Austrian capital is at length in a fair way of being realized, the committee constituted for the purpose having approved of a new model recently submitted to them by the sculptor Herr Tilgner. The work will be taken in hand at once, and, it is estimated, will be completed about May, 1894. The monument fund so far subscribed amounts to 82,000 florins.

A memorial tablet bearing the following inscription has been placed against the house, Währinger Strasse, No. 26, Vienna: "On this site there formerly stood the Gartenhaus where Mozart resided from the Summer of 1789 to the Autumn of 1790, and where he wrote 'Così fan tutte,' as well as the symphonies in G minor, E flat major, and the one in C major, with Fugue."

Herr Felix Draeseke's new opera, "Herat," was produced for the first time at the Dresden Hof-Theatre on the 10th ult., and was exceedingly well received. The music is described as more of an orchestral than a vocal order, but written in a bold and grand style, and full of dramatic life. The libretto, on the other hand, written by the composer himself, is said to be somewhat tedious. The work contains some important choral numbers.

Under the title of "Wagner en Caricatures" a very interesting volume has just been published in Paris (Librairie Larousse) from the pen of M. John Grand-Carteret. The volume contains 130 caricatures relating to the Bayreuth master and his works, chiefly drawn from German, French and English sources, with a critical commentary written in good taste and far from antagonistic to the subject caricatured.

The first representation of a new two-act opera entitled "Atala," the libretto from the pen of M. Paul Collin, the music by Mlle. Juliette Folville, took place lately at the Grand-Theatre of Lille, where it met with a highly-favorable reception. The composer, a young Belgian lady twenty-two years of age, herself conducted

the performance, and was the recipient of much hearty applause on the part of a numerous audience.

Mr. Franz Villaret, a former pupil of the Paris Conservatoire, has been appointed to the vocal professorship at the institution vacated by the death of M. Heyberger.

A concert on a grand scale took place on the 2d inst., at the Reformation Hall in Geneva, under the direction of M. Gustave Doret, when the performances consisted exclusively of works by modern French composers, including MM. Massenet, Saint-Saëns, Ch. Widor, T. d'Indy, and Th. Dubois. An analytical lecture upon the compositions to be performed, was delivered on the preceding day by M. Dalcroze, a professor at the Musical Academy of Geneva.

The first performance of the operetta "La Femme à Narcisse"—words by Mr. Fabrin Carré and music by Mr. Louis Varnay—took place at the Théâtre de la Renaissance, Paris, a few days ago, and proved a great success. The scene is laid in 1810 in a florist's workshop, and the plot is sufficiently bright, the hero being a man who is not in love with his wife. The incidents are ordinary, but there is a good deal of gayety in the piece. The music is light and may easily become popular.

HANSLICK'S FEUILLETON.

GRIEG'S "IN AUTUMN" OVERTURE; DVORAK'S ORCHESTRAL SUITE, OP. 39; AND MASCAGNI'S NEW OPERA.

Translated from the Vienna Free Press by Benjamin Cutter.

In Autumn is the title of a concert overture by Grieg which was played on Sunday for the first time by the Philharmonic Society. Well rounded out in form, both clear and pleasing, it leans markedly toward Mendelssohn and Gade. A short Andante introduction precedes the real picture of Autumn, an Allegro in D minor. Right stormy, cloudy, October weather is this; the second theme, with its gentle sadness, suggests Geibel's: "The red leaves rustle at my feet." The development brings out some very violent modulations, but is always fluent, and never wearisome. At the close we hear the strains of the reaper's festival, very noisy and quite in the folk's vein. This piece seems to have been a special favorite of Grieg, for two other works of his pen—the song "Autumn Storms," and the piano fantasia for four hands, published ten years before the overture—are in the main identical with this new work.

At the last concert of the Society of the Friends of Music, we heard, beside the "Walpurgis Night" by Mendelssohn, and a bright Bach cantata, "For God so loved the world," the Orchestral Suite in D major, Op. 39, by Dvorák, directed by Gericke. This suite is a light piece, in its amiable unpretentiousness pleasing throughout. The five movements, terse in form and sparing in instrumentation, suggest the serenade type. The composer has scored without trombones, and in the first four movements without trumpets and drums. A pastoral with a peculiar bagpipe bass runs into a somewhat questionable polka in D minor, which in turn is relieved by a very pretty minuet. The Romanze is charming, with its tender melody for the flute, and the finale, a Furiant (Dvorák cannot get along now without a Furiant), is in rapid triple time, full of gayety and spirit. We expected for this suite, full of happy moments, more enthusiastic applause. The public may have expected something greater. But in our day, when everything is strained to the utmost, it is a relief when a composer of talent, relaxing his tension, lets himself out in sheer good spirits. To be sure this must be done with intellect and grace, but these elements are not lacking in Dvorák.

March 31. Friend Fritz; Opera in Three Acts by P. Mascagni. As could have been predicted, this opera has had to run the gauntlet. Immoderate expectations attended its birth. To many whose second and even third operas had come into this world without notice, it was an object of envy. What a triumph *Cavalleria Rusticana* had! Although exaggerated—when one considers the musical value of the opera—this was an honest success, all the same. But good fortune for a first opera always means danger for the second. May not the public after their *Non plus ultra* ideas of *Cavalleria* expect a *Plus ultra* in *Friend Fritz*? By no means an unqualified admirer

of the first opera, I find happily that I can look at this second in a quieter spirit.

In *Cavalleria* one was struck first of all by the unusually felicitous choice of subject. Without any doubt this libretto called out Mascagni's talent from its strongest side—a fact which had much to do with the success of the opera. Scenes full of life and in the spirit of the people were there; sharply defined characters, an excellent exposition and working up to the climax; a good reason for everything, and everything natural and realistic. And then the "heavenly brevity," so refreshing after all our four-hour operas! Has Mascagni been as happy with his new libretto? Everyone knows *Ami Fritz*, the story of Erckmann-Chatrian, with its Alsatian coloring and sociable life. Fritz Kobus, a bachelor, nearly forty, is vainly moved to marry by his old friend, the Rabbi, David Sichel. At last he falls in love with Susel, the daughter of his tenant; the maiden reciprocates, and the story would come to a speedy end but for the irresolution of the hero, which at last is overcome. These three persons carry on the whole plot; three side figures merely cross the stage. There is no chorus, no ensemble, no finale. I do not know whether it was Mascagni's caprice—for his *Cavalleria* owes great moments to the chorus—or the malevolent influence of the Wagner style, that moved him to banish this factor. The most perfect opportunity to employ a choral finale is ready at hand in Erckmann's story. Furthermore, that Mascagni should have chosen this especial story is worthy of remark. We heard, to be sure, tones of tenderness and grace in *Cavalleria*, but they appeared only as the contrasting element. Mascagni's strength lay, evidently, in the mighty, indeed in the compelling passages, in outbursts of overflowing passion. Even his merriest melodies were tinged with a poisonous red. His is an eminently dramatic talent, in the sense of Verdi; and not a lyric. With a *Friend Fritz* a nature of this kind cannot long keep in unison, as his mediocre songs show; it must either force itself to practice restraint, or must force the subject. Mascagni has done this latter thing most often. Not only does he strain the passionate moments almost to bursting, but even the ordinary conversation is irritable in character. Let us look closely at our subject.

Even the prelude begins with a succession of chords, dissonant without motive, which are spun out and repeated so that the listener may feel the keenness of their sting. We may well call this persistence in using disagreeable sounds, so prominent in the newest music, a social-democratic trait. All chords have equal rights—dissonances and consonances. A never-ending alternation of measure and tempo, with an accompanying excess of modulation, also impart to *Friend Fritz*, on the whole, an undecided, formless, changeable character. Suschen sings a song of greeting in G major, and the only thing of distinction in it is that she regularly sings an F instead of an F sharp, the leading tone, which the ear naturally expects. This is a favorite habit of Mascagni; we find it in *Cavalleria*, but oftener in *Fritz*. Place a sharp before each F, and Suschen's song would sound very ordinary; the unnatural depression of the leading tone gives to it its "piquant," unusual character. And distorted, crippled harmonies like this disfigure many of the finest moments in this opera. But, in company with the never-ending change of measure, the alternation of major and minor in the same period, and, finally, certain rhythmic and instrumental peculiarities, they surely impart to Mascagni's music an idiosyncratic character. No doubt the public will accustom itself to these sounds, and in ten years' time will need much stronger things; but it is a pity that the natural ear of man should be so misused, so mis-accustomed. The second act is decidedly and, by far, the best. But in this act one meets with a strange thing—a staccato figure, in rapid sixteenth notes, played simultaneously by the trombone in a low, and the flute in a high octave. Another point: Susel relates to the Rabbi the story of Rebecca, from the Bible. The monotonous, serious tone of the "recitation" is happily struck in the beginning; but Mascagni cannot long keep quiet. In accompanying some comparatively unimportant words, his powers run away with him; he forces the voice up to high notes, obliges the singer to scream, while the whole orchestra, with trombones and drums, awakens, as if the destruction of Jern-

salem were at hand. Before the third act, one has to hear an intermezzo that is even now more famous than it deserves. No comparison with the *Cavalleria* intermezzo, although that is, by no means, an heroic thing. Imitated, affected Gypsy music, owing all its effect to the strong bowing of the violins.

But the question:—How does *Friend Fritz* stand when compared to *Cavalleria Rusticana*? is difficult to answer. It is self-understood that it has not appeared with the effect of an explosion, as did the *Cavalleria*. This one-act tragedy surprised and laid hold of all men as a thing wholly new. It was not that the musical ideas sounded especially original, but they were so melted into the agitation of the plot, and into the passionate and sympathetic orchestra, that, taken all in all, one had the impression of beholding a decidedly new phenomenon. *Friend Fritz*, the simple tale of a heart, cannot offer the like. In outward effect it is inferior; musically, also, in the sense that there are no good finales, and that independent and effective pieces, of rounded-out form, occur less frequently than in *Cavalleria*. Nor can I name a scene in *Fritz* which equals, in depth of feeling, and which so shakes the emotion, as do the leading moments of Santuzza and of Turiddu. And yet it cannot be said that Mascagni's talent has been lowered in this new opera; it has been employed in a less sympathetic field. Strong points of the new opera are: That it is free from all trivialities, such as occur frequently in *Cavalleria*; that its style is more unified, refined; that the German, French, and Italian elements are not placed in such evident juxtaposition, but are amalgamated as far as is possible. The orchestra, aside from some few crudities, of which we have spoken, sounds finer, more interesting, than in *Cavalleria*, and the orchestral part seems to us to show more originality and intellect than the vocal part, although these elements are not lacking here. In spite of its greater outlines, the melodic invention does not flow more luxuriantly in *Fritz* than in *Cavalleria*. That which we deplore in this new opera is the immoderate exaltation of dramatic expression, the over-subtle refinement of harmony and rhythm, and, finally, that nervous unrest which never allows the music to collect itself for a minute of beneficent effect. But, despite all this, there is blood, fine blood, in this music, a rare thing with operas written nowadays. Mascagni's strong dramatic talent is undeniable; it seems to have become musically more refined since *Cavalleria*. *Friend Fritz* shows us, in reality, the fermentative process of this talent, and suggests to one that clear, strong wine which Mascagni may pour out for us in days to come.

MUSIC IN BOSTON.

'Tis the old story of the expiring dolphin.

More and more brilliant musical events have colored the closing month of the season—and the dolphin has yet to die!

Only two concerts distinguished the last days of March. Mr. Johannes Miersch, 1st violinist of the Symphony Orchestra, and his brother, an excellent 'cellist from Washington, gave, on the 28th, at Association Hall, a pleasant concert, though devoid of novelties. Mrs. Julie Wyman sang German and French songs agreeably, and Mr. Carl Stasny ably assisted in the first movement of Schubert's B-flat major trio, and also played two unpretentious solos. The following evening the Cecilia gave their third concert of the season. An excellent performance of the familiar "Paradise and the Peri," in which the work of the chorus reached a high level. Mrs. Seabury C. Ford took the part of the Peri, but owing to illness, her voice had not its usual freshness; neither was Mr. William J. Winch so successful as sometimes in his exacting part. Miss Lena Little and Miss H. S. Whittier, Miss N. Salome Thomas, Miss Florence I. King and Mr. L. L. Buffon, were the other soloists. Miss Whittier made a decided hit in the part of "the Maiden." Her fresh buoyant voice was as clear as a bell.

On Saturday, April 2, came the twenty-first Symphony Concert. It began with Mendelssohn's "Scotch" Symphony, into which Mr. Nikisch read some of his own individuality—a heinous crime, if certain critics are to be believed. It pleased the large audience as did also the selections from "die Walküre," though never were more divergent criticisms brought out than came from leading

critics the next Monday. It was really comical. It was both the worst and the best performance of the Symphony; never before had the *Feuerzauber* been given so superbly and so wretchedly. A little less of the "personal equation," gentlemen! Why should we not have individuality, though it upsets our preconceived notions? Mr. Molé and Mr. Schuecker performed the *andante* and *allegro* from Mozart's flute and harp concerto:—a rather uninspired and summer-excursion-steamboat kind of work; yet it gave both the flutist and harpist a chance to display brilliant virtuosity. The atmosphere played the mischief with the strings of the harp—if they were the spirits of just men, they were certainly not made perfect. The other number was Volkmann's charming but not great serenade for strings, exquisitely given. Mr. Heinrich Meyn was the vocalist and struggled manfully to make Wotan's Farewell effective against the tremendous background of the orchestration.

On Monday, April 4, the Kneisel Quartet gave their postponed concert, the last of the series. It began with Brahms's Sextet in G major for two violins, two violas and two 'cellos—a most noble, inspired and glorious work. This was followed by Beethoven's third sonata (in A major) for piano and 'cello, played by Mr. Perabo and Mr. Schroeder. It is wearisome to use superlatives, but what else can be employed regarding such a work interpreted by such artists? Let us follow the example of one of our esteemed contemporaries, and apologize because we have no fault to find. The concert ended with the E minor quartet, the second of the series dedicated to Prince Rasoumofsky and here again we save space by the use of latent hyperboles.

On Friday evening there were conflicting attractions. The chronicler was nearly in the position of Mahomet's coffin—balanced between the two equally pulling forces. (A more common comparison will undoubtedly occur to the irreverent, but as the choice was made, the invidious suggestion loses its sting.) Mr. Alwyn Schroeder gave a most delightful 'cello recital in the subterranean depths of Bumstead Hall. There was a peculiarly musical atmosphere which made itself felt by both performers and *performees* (to parody a law term). The program embraced several novelties. First there was Brahms's sonata for piano and 'cello (op. 99) given for the first time in Boston, a work which, especially when so splendidly interpreted, needs no second hearing to be appreciated, rich, noble, melodious. The same interpreters, namely, Mr. Schroeder and Mr. Busoni, played the pianist's own variations for piano and 'cello; a pleasing, graceful work but not of large dimensions. Mr. Schroeder played six solo selections, one of them a "Canzone," by Max Bruch, for the first time, in which he displayed his honest, earnest musicianship (the oak) around which twines his brilliant virtuosity (the ivy). Mr. Nikisch played the accompaniments in an entirely satisfactory way. The concert ended with Schubert's C major quintet by the Kneisel quartet, a fact that again is equivalent to superlatives.

The same evening Mr. Baermann's last concert was given at Union Hall, and the chronicler's other self thus deposes:—

The program opened with Tschaiakowsky's fine trio, in A minor. This is a memorial of Nicolas Rubinstein.

The first movement, especially is full of beautiful, melancholy themes and counter themes for the violin and 'cello which are woven together with consummate skill, and which were sensitively interpreted by Mr. C. M. Loeffler and Mr. Leo Schulz. The theme for variations in the second movement is quaintly original, and in the management of the variations almost orchestral effects are produced. The last variation, however, runs a little into the modern extravagant plethora of notes, and at times there was a slight indistinctness perceptible in its rendering. Mr. Baermann delighted his audience with his sympathetic playing of Liszt's transcription of Beethoven's "Adelaide," after which he played one of Liszt's most difficult finger puzzles "Faux Follets." The concert closed with Beethoven's Trio in E-flat, which is perhaps the least often heard and the least attractive of his trios. The Beethoven champion might have wished that his "Great Trio" had been chosen as a set-off to Tschaiakowsky's masterpiece.

On Saturday, April 3, we had the twenty-second Symphony Concert which began with Goldmark's gorgeous overture,

"Sakuntala." Mr. J. K. Paine's fascinating "Spring Symphony," held the middle position and was admirably interpreted, some of the "innovations in tempo" being made at Mr. Paine's own suggestion, which did not secure Mr. Nikisch immunity from the darts of the critics. Beethoven's "Egmont" overture concluded the program.

On Monday, April 11, the New York Symphony Orchestra, under the direction of Mr. Walter Damrosch, gave a notable concert at Music Hall. Beethoven and Wagner divided the program. It began with the third "Leonore" Overture, and ended with the colossal Funeral March of Siegfried from the *Götterdämmerung*. Mr. Adolph Brodsky, a *concertmeister* who is a host in himself, played Beethoven's violin-concerto with immense breadth—his very name should be spelt Broadsky—and virility, fire and poetry. The second part was devoted to selections from Wagner's "Nibelungen Trilogy," including the Procession of the Gods, the Ride of the Valkyries, and the Sounds of the Forest, for the orchestra which gave a superb rendering of these glorious works; and the Lament and Song of the Rhine Daughters, well sung by Miss Gertrude Franklin, Miss Annabel Clarke and Miss Lena Little. The audience was not large but it was justly enthusiastic.

The third and last of the Adamowski Quartet Concerts took place on Tuesday evening, April 12, at Union Hall. The program included two quartets which were heard for the first time. The first a quartet in G minor by Bazzini, a wonderfully melodious composition, particularly the second movement, in which are some exquisite surprises in modulations. It is a fine example of the possibility of originality without wildness, and it was played to such perfection that the instruments seemed almost to breathe forth inspired notes, instead of being made to sound in the ordinary way. Bazzini is director of the Milan Conservatory and one of Italy's best violinists. The second was by Mr. C. M. Loeffler, of which two movements only were played. Of these the Menuetto is decidedly the better. Not only are the theme and the movement graceful, but the management in it of the difficult form of canon at the octave combines scholarliness with real beauty, a fact which the audience fully appreciated.

The remaining quartet was Beethoven's, Opus 18, the purposeful strength of which was thoroughly interpreted by its fine performance. That the last movement was taken Presto rather than Allegro seemed only to enhance the effect. So ended a series of concerts of a nature which music lovers must always consider the quintessence of music—pure and unadulterated strings.

The Handel and Haydn Society have definitely abandoned the scheme of triennial festivals, but the three concerts which took place on the thirteenth, on the fifteenth (Good Friday) and on the evening of Easter Sunday, made a festival without the name.

The memorial performance of the Handel's "Messiah" on the one hundred and fiftieth anniversary of its original production in Dublin was worthy of the important occasion, at least, so far as the singing of the chorus was concerned which was simply superb. So—if it will not be considered paradoxical to say it,—were its silences, to hear a large body of voices like that come to a sudden standstill with the precision of one man is almost awful in its impressiveness. A climax was reached in the singing of the chorus "For unto us a child is born," which called forth enthusiastic applause. With the exception of the tenor Mr. Edward Lloyd, the soloists were not altogether up to the mark. Mrs. Bishop's voice though sweet in quality and perfect in intonation is not sufficiently sustained in its higher notes for effective oratorio singing. The most acceptable of her solos was "I know that my Redeemer liveth," which she sang with exquisite taste. Mrs. Carl Alves's voice is not quite big enough for "O thou that tellest," nor quite rich enough for "He was despised." She has an unpleasant vibrato in the lower notes which seems to have been cultivated for the purpose of eking out her rather muffled chest tones. She succeeded best in the simple aria "He shall feed his flocks." Mr. Whitney was in excellent voice and favor with the audience, though his habit of adding aspirates to the vowels in the long Handelian runs seems to be growing upon him.

The gem of the evening among the solos was Mr. Lloyd's sing-

ing of the recitative "He that dwelleth in Heaven," and the air following "Thou shalt break them with a rod of iron," in which his beautiful voice, his thoroughly artistic method, his fire and enthusiasm were heard to the fullest advantage.

Only one little hitch was to be noted in the whole performance, when an absent-minded member of the orchestra tried to emulate the "straying sheep," and lost his place in the accompaniment to the soprano air "Rejoice greatly." With this exception the playing of the orchestra was fine throughout and in the dainty pastoral so effective that one could almost hear the sheep nibble.

The abridgment of the Passion Music according to St. Matthew has taken its rightful place as the Good Friday oratorio. The chorus were dressed in "customary suits of solemn black" and the audience were requested to refrain from applause and to join in the chorales. The soloists were Mrs. Georg Henschel, Mrs. Amalie Joachim, Mr. Edward Lloyd, Mr. George J. Parker, Mr. Georg Henschel, and Mr. Gardner S. Lamson: a chorus of boys from Emmanuel's, Saint Paul's and Harvard College choirs assisted with fine effect. The society sang the great double choruses splendidly, and gave the chorales with thrilling power. It is a question whether the efforts of the audience could ever suffice to make their assistance worth while even if it is an ideal practice. It certainly gives relief to the audience. Mrs. Joachim's interpretation of the beautiful and pathetic music given to the alto was what might be expected of this great artist. Minor faults of voice and method are of no consequence in the heavenly light of such a spirit. Mr. Lloyd was still suffering from hoarseness but his perfect fidelity to the music and his success in overcoming all difficulties corroborated his claim and title as first of living oratorio singers. Mrs. Henschel pleased as always, tho' the lightness of her voice made her part less effective than its perfectness deserved. Mr. Henschel sang the words of the Saviour with suitable feeling and Mr. Lamson created a more favorable impression by his straightforward, manly and impassioned style.

The performance of "The Creation" on Sunday evening was particularly jolly. The quaint, comical words, and the quaint, comical music—especially in part two where a whole menagerie is expressed in notes, from the eagle on mighty pins, and the "immense leviathan upheaved from the deep and sporting on the foaming waves," "the flexible tiger and tawny lion cheerful roaring" to the worm in long dimension creeping with sinuous trace—all together gives the work the impression of a very pious comic opera. Such the audience seemed to take it and such with the exception of Mr. Lloyd, who remained faithful to the antique spirit, the soloists seemed to feel it. Mrs. Albani evidently enjoyed it with all her heart and one could hardly reprehend the vivacious liberties which she took with Haydn. At her best she was simply delightful. Mr. Whitney sang one whole aria badly out of tune but the rest of his work was even above his average and him also one could forgive the low D which he pumped forth. Nothing but praise, sincere and unalloyed, must be awarded to the great tenor from over the sea who sang so beautifully the part of Uriel. The chorus sang with fervor and success.

On Saturday afternoon Mr. H. E. Krehbiel delivered a lecture at Music Hall before a fair-sized audience on the precursors of the Pianoforte. This was illustrated by selections played by Mr. M. Steinert on various primitive instruments: clavichords, claviers, harpsichords and hammer claviers. Allowing for the loss of tone suffered in the lapse of time, these quaint pieces played on the instruments for which they are composed carried one back to the days of Bach and Mozart. It was an exceedingly instructive afternoon and the chronicler for one went home as tho' he had been carousing with ghosts.

D'Albert's symphony was announced for the twenty-third symphony concert (Saturday, April 16), but owing to the non-arrival of the *partitur* Schumann's first or Spring symphony was substituted. Mrs. Henschel was the soloist and selected the aria *Lusinghe più care* from Handel's "Alessandro" and an aria from Massenet's "Herodiade." Both of them were admirably suited to her, even if Music Hall is rather large for her voice. Mr. Henschel conducted the suite from his own music to Shakespere's "Hamlet,"

consisting of three preludes, interlude, and pastorale and the Danish March. It was the first performance in America and brought the talented composer an ovation. Musically, in this the characters of Hamlet and Ophelia are contrasted—the Wagneresque *leit motiv* being effectively and appropriately employed. The concert ended with a splendid performance of Weber's "Oberon" overture. Here it may be appropriate to add that Mr. and Mrs. Henschel's song-recitals in the Meionaon were unusually brilliant and successful—the singers appearing in a wide range of historic and modern lyrics.

Mrs. Julie L. Wyman gave a song-recital at Steinert Hall on the evening of Monday, April 18, and made a distinct success. She has a voice of good compass and clear and sympathetic quality which she uses with artistic effect, her enunciation also being very distinct. Her program consisted of a string of sixteen well-chosen pieces, and she was heard to equal advantage in the sympathetic "Air Suédois," by Wekerlin, the florid "Non più mesta," by Rossini, and the dramatic "Trahison," by Chaminade.

On the afternoon of Tuesday, April 19, Mr. William S. Fenollosa gave a recital at Chickering Hall, at which the *pièce de resistance* was Brahms's magnificent quartet for piano, violin, viola and 'cello, which received an ideal interpretation. Mr. Fenollosa is to be congratulated on the fire, strength and nobility which he exhibited in this exacting work and that he was so ably assisted by Messrs. Roth, Kuntz and Campanari. It was a performance to be long remembered and the only regret possible is that more could not have heard it. The other numbers on the program were by Beethoven, Sgambati, Scharwenka and Chopin, and if not interpreted with all the freedom and breadth that characterized the Brahms, were entirely worthy and delightful. It was one of the most interesting concerts of the season.

The same evening the choirs of the Church of the Advent, Boston, and St. John's Church, Jamaica Plain, assisted by Mr. George J. Parker, Mr. Gardner S. Lamson, Miss Lillian Shattuck, Mr. J. E. Pearson and the Mozart Club gave a pleasant concert at Tremont Temple. The choirs were well drilled and sang with fine effect. The soloists were excellent and the orchestra of amateurs did good work.

Last and not least it remains to speak of D'Albert's three piano recitals at Music Hall. The first, on Monday afternoon, April 18, consisted wholly of Beethoven—the thirty-two variations in C minor and four sonatas. Such a program is instructive and valuable, is entirely worthy and artistic, but it may be questioned whether it is wise. It may show a pianist at his greatest but not in his most attractive light. Mr. D'Albert played these great works with fine intellectual feeling and vigorous, clear, perfect interpretation. At the second, his program ranged from his own arrangement of Bach's Prelude and Fugue in D major to Liszt's "Liebestraum" and Spanish Rhapsody, and included a Beethoven sonata, Mendelssohn's fifteen variations, a Schubert impromptu and Raff's Suite in D minor—a truly colossal bill of fare wonderfully executed. The last took place Saturday afternoon, April 23, with a no less delectable and brilliant program. He was greeted by a large audience whom he roused to enthusiasm by his wonderful interpretations. His playing of Bach's English Suite was something to remember, and if exception could be taken to the power displayed in the Chopin Polonaise which he gave as an encore, its technique was unimpeachable. In short he showed himself possessed of every great quality demanded by an artist:—poetry, memory, power, depth, breadth, height. And to this marvellous equipment is added a perfect simplicity which is delightful.

The same evening the final Symphony Concert was given at Music Hall; the series closing with a quaint, fresh and sparkingly vivacious Symphony of Haydn (in G major No. 13) and Brahms's First Symphony; a work worthy to take its place in the front van of all great Symphonies. Mr. Kneisel was the Soloist, and played with his smooth, faultless technique and delicate tone Paganini's D major Concerto. It made a favorable impression, in spite of its un-greatness. Mr. Kneisel was recalled again and again and the audience, with its electrical polarity of enthusiasm, gave a generous share of applause to the conductor whose great winter's work was so happily concluded.

MUSIC IN NEW YORK.

The concert of the Oratorio Society given at Music Hall on March 26 was out of the common order. In his search after interesting novelties, the enterprising conductor, Mr. Damrosch, hit upon the idea of giving Camille Saint-Saëns's Biblical opera, "Samson and Delilah," in oratorio form. The fact that Mr. Damrosch had to do this in order to give something new is striking evidence of the infrequency with which great works in the oratorio field are produced. Since Mendelssohn's immortal "Elijah," no masterpiece has been given to the world. There have been good productions, but none with the mark of immortality upon them.

"Samson and Delilah" is excellently adapted to concert performance. It is a work in which there can be but little action, and therefore its dissociation from the pictorial effects of the theatre does it no serious harm. Some of its music has been heard here before, but not enough to give any one a substantial idea of the contents of the work. It is an uneven production. Some of its scenes are written with immense vigor and with something like the fire of real inspiration, but it contains some arid spaces in which the music, while showing the craft of an experienced and talented composer, reveals a want of deep feeling, and even of strong sympathy with the situation.

It is a work to which the old and popular process of picking out the good things is applied with ease and with satisfactory results. The opening declamation of Samson, for instance, is a fine example of a style which found its perfection in the "Joseph" of Méhul, a writer who stood in the direct line of development of French opera. The air which enters soon after this declamation is also a clean and strong piece of work, and it is succeeded by a really fine chorus, "Lo, the Spirit of the Lord," which reminds the hearer of Mendelssohn's "Elijah" style.

The chorus of Hebrew men, "Praise Jehovah," is plainly intended to be a reproduction of the music of the synagogue, but is by no means successful. Yet its baldness of melody and poverty of color enable the composer to make a charming contrast with the sensuous music accompanying the entrance of the Philistine women and Delilah. The ensuing trio for Samson, Delilah, and an aged Hebrew (bass), is an excellent piece of writing which achieves its designed effect. There is little of interest in the second act until Delilah's familiar air, "Mon Cœur s'Ouvre à ta Voix," is reached. In its proper place this song gains greatly in effectiveness. It is followed by a stormy duet of really tragic vigor for the hero and heroine.

The third act is decidedly the weakest of the three. There is a clever bit of travesty of "Mon cœur" at the beginning of the air in which Delilah mocks the blind Samson, and there is some energy in the chorus, "Dagon shows his power," but the act as a whole is not fecund in ideas. The composer had evidently exhausted his inspiration when he finished the duet of the second act. The opera shows all its writer's ability in orchestration, and the ballet music of the last act is admirably made. As a whole, the work is decidedly interesting, though it cannot be classed with the great operatic creations of our time.

The performance reflected much credit on Mr. Damrosch. His chorus had been thoroughly trained and sang its music with precision, vigor and color. The work of the orchestra, too, was commendable throughout. The bulk of the solo labors fell upon Frau Ritter-Goetze as Delilah and M. Montariol as Samson. Frau Ritter-Goetze sang all of her music with strong dramatic feeling, but her vocal work was marred by some very vicious forcing of the lower register. She used English most of the time, but in the duet of the second act sang in French to keep company with Mr. Montariol, who used his native tongue all the time. The lady's English was only tolerable; her French was not even that. M. Montariol sang with much energy and always in tune. His work generally was worthy of commendation. Emil Fischer lent the aid of his sonorous bass in three small parts, and the other solo singers were Messrs. Homer Moore, H. E. Distelhurst, and Purdon Robinson.

The sixth concert of the Symphony Society was given at Music Hall on April 2. Walter Damrosch, the conductor of the organiza-

tion, deserves credit for his enterprise in searching after novelties. Whatever has attracted attention in the musical circles of Germany is sure to find an early place on Mr. Damrosch's programs, and that evening he brought forward another new work by a composer who owes much of his public favor to the kind coddling which he receives from that uncommon woman, Frau Cosima Wagner, relict of the genius of Baireuth. The name of this composer is Richard Strauss, and the composition brought forward that night was entitled "Macbeth."

It would be interesting to read the opinion of Dr. Edouard Hanslick as to this composition. A considerable number of years ago the doctor wrote a book called "The Beautiful in Music," which has lately been done into English. In this work, which aims to present the esthetics of music, Dr. Hanslick holds that the foundation of a beautiful composition is a beautiful theme, and that this must be developed with true musicianly skill. Now, Richard Strauss, in his "Macbeth," has produced a composition founded on two principal themes, not disagreeable in themselves, and he has developed them with a fine display of musical ingenuity and learning; and the result is one of the ugliest compositions that ever outraged the ears of mortal man. Shakespeare wrote "Glamis hath murdered sleep, therefore Cawdor shall sleep no more." If Shakespeare had lived till to-day, he would have written Strauss instead of Glamis.

It is a curious condition of morbidity that leads a man fully convinced of the power of music to indicate emotions to seek for the expression of only those feelings which are to be voiced in the most forbidding diction of the art. The kingdom of the diminished seventh is not the realm of musical beauty, yet that much-abused chord has a world of eloquence in the hands of a genius. Ever since Monteverde outraged the gentle ear of Artusi by introducing it unprepared it has played the "leading heavy" part in the tonal art. But Richard Strauss is not satisfied with it. He has built up in the middle of his "Macbeth" a harmonic structure of chords which a witty contemporary has characterized as diseased. Whether the chords are diseased or not, the mind which tries to make long passages of music out of them certainly is.

The criminal intent of Macbeth and his subsequent agony of remorse are not subjects for healthy music. That Mr. Strauss has an inclination toward pathology in music was shown by his "Death and Apotheosis." His "Macbeth" reveals a desire, earnest though misguided, to struggle with psychological conditions of the darkest kind. The musical investiture of the composer's fancy shows all his familiar mannerisms, even to the fullest extent of syncopated rhythms and staccato passages for cornets. But after all, ejaculatory writing, accentuated with continual thumping of tympani, cymbals, and gongs, is not necessarily eloquent; and no better demonstration of this truth could be asked than the working-out part of "Macbeth." The composition was played with resolute energy by the Symphony Orchestra. The musicians knew they had a hard road to travel, and they girded up their loins, went at it, and apparently thanked heaven when they were out of the wilderness.

The other numbers on the program were Schumann's first symphony, the familiar Bachian arrangement for strings of an adagio and gavotte by Bach, and the closing scene—generously cut—of Wagner's "Siegfried." The characteristically sane nature of all this music was made more enjoyable by force of contrast. The orchestra did its most satisfactory work in the ever-lovely Bach music, which was played with smoothness and consistent repose.

The solo singers of the evening were Frau Antonia Mielke, the leading soprano of our last season of opera in German, and William H. Rieger, tenor. Frau Mielke returns to us with the same powerful voice and powerful method as of old, and she sang Brunhilde's measures in her wonted vigorous, if not expressively poetic manner. Mr. Rieger found Siegfried's music a rather severe tax on his voice, which is not in the heroic class.

W. J. HENDERSON in *New York Times*.

With the sixth concert of the regular season at the Metropolitan Opera House on April 9, the Philharmonic Society completed an

uninterrupted career of fifty years. There will be an opportunity soon to pass the marvellous history of the society in review, for on Thursday, Friday and Saturday of next week three concerts are to be given in celebration of its semi-centenary. At present it suffices to say that the fiftieth season, while marked by features on which Mr. Seidl strongly impressed his strong individuality, was in every sense successful. Financially it will probably compare favorably with the most brilliant year in the history of the society. The receipts were over \$25,000 for the six public rehearsals and six concerts.

The program of Saturday contained no novelty. It opened with Berlioz's "Benvenuto Cellini" overture, and ended with Rubinstein's "Dramatic" symphony—a work that has many most striking beauties, but it is so sadly prolix that it wearies even its most enthusiastic admirers. Between these two numbers M. de Pachmann played Chopin's pianoforte concerto in F minor. Concerning the performance of this music the warmest praise must be spoken. Neither the society nor Mr. Seidl has done anything more admirable this season than both overture and symphony, and when the virile manner in which they were played was contrasted with the exceedingly circumspect and even dainty manner in which the concerto was accompanied, the intelligence and devotion of the conductor received a striking illustration. Mr. Seidl's conceptions of music are as widely different from M. de Pachmann's as can well be imagined, but he subordinated himself completely so as to permit the solo performer to make his proclamation in his own way. It was a proclamation, too, of most marvellous delicacy and beauty. In respect of technical finish, perfection of finger-work and symmetry of parts, indeed we cannot recall its equal in the pianoforte playing of the season. But it was Chopin, the sentimentalist: Chopin, the woman. M. de Pachmann was warmly applauded, and twice returned to the pianoforte, playing two Heuselt studies the first time, and Chopin's "Berceuse" the second. At the close of the concert Mr. Seidl received an ovation.

One of the many things that will have made notable the present musical season, now fast drawing to a close, is the number and excellence of the Sunday concerts it has offered, and the large portion of the public that has found profit and enjoyment in attending them. On April 10, the Sunday concerts crowded unusually thick upon one another; and they all brought something of uncommon interest to their frequenters. In the afternoon the New York Symphony String Quartet gave its eighth concert, and the last one of the season in the Chamber Music Hall. The programme including Volkmann's quartet in G minor, op. 14, Rubinstein's sonata in D major, op. 18, for piano and 'cello, and Schubert's great quintet in E major for strings, op. 163, in which Mr. Hemman took the second 'cello. The first and last were played with all the fire and spirit that Mr. Brodsky has inspired in the work of his associates, the quintet especially being read in a large spirit, and with a fine appreciation of the depth and poesy of its contents. The players have been heard to better advantage, however, in respect of finish and beauty of tone-quality. Mr. Hekking's exquisitely polished and artistic style has rarely been put to more satisfactory employment than in Rubinstein's beautiful sonata, in which he had the assistance of Mr. Damrosch as pianist.

The Arion gave its third concert for the season in the evening, and presented an uncommonly interesting program. The most important number was Tschaiowsky's orchestral fantasia upon Shakespeare's "Tempest," op. 18, which was announced as for the first time. It is an extremely strong and vigorous work, bearing throughout the stamp of Tschaiowsky's originality; and its long absence from our concert programs may well be a matter of surprise. The composer has, of course, lavished his manifold resources in treating the orchestra upon illustrating the program offered by the play, especially in a musical embodiment of the supernal beings, Ariel and Prospero, and in a depiction of the sea, the storm, and the loves of Miranda and Ferdinand. The result is a symphonic poem, which is not only of much picturesqueness and beauty, but is a logical and coherent whole. It would be heard with interest in some of the city's public concerts. The evening's music also included a male chorus by Rubinstein, "Der Morgen,"

op. 74, for the first time; and Mr. Franz Rummel gave a glowing and impetuous performance of Liszt's E flat concerto, which was so highly appreciated that he was obliged to respond by playing Mendelssohn's Rondo Capriccioso.

Beethoven's Ninth Symphony resembles the Kingdom of Heaven in the particular that it "suffereth violence, and the violent take it by force." In the absence of an unimpeachable commentary, we choose to interpret the Biblical text in a manner complimentary to both Heaven and the heaven-stormer, and in the application also to Beethoven's great creation and the forces that carried it by assault at the last festival concert of the Philharmonic Society. Mr. Seidl and his forces accomplished a most remarkable feat on that occasion, and it has not yet appeared that the fact was appreciated. In New York, Boston, Brooklyn, Cincinnati and other places, with choirs ranging from 1,000 voices down to a couple of hundred, and orchestras from 200 down to sixty, the writer has heard the great work performed under circumstances calculated to inspire the performers with enthusiasm and the listeners with that susceptibility to deep impressions which goes with the festival spirit. He has heard the orchestral parts played with greater beauty of tone and suavity of manner and the choral portion given in part with far greater sonority. But never before did it seem that the music was brought so near to the comprehension and emotions of the listener as on this occasion. Mr. Seidl has done many things which have appealed to the *Tribune's* reviewer only for condemnation; he has done many other things which it has been a delight to applaud; he never did anything which set his qualities as an interpreter in so brilliant a light as his reading of the Ninth Symphony. It was the more remarkable since the response which he received from his forces was neither so prompt nor so complete as he had a right to expect. His wishes were at times met only in part and a want of purity in intonation in the woodwind instruments frequently marred the pleasure given by the reading. But we greatly doubt whether the pulsating heart of Beethoven's monumental work was ever before in New York exposed so fully as on this occasion, whether the purposes of the composer were ever proclaimed so eloquently and the dramatic life-blood of the work permitted to course through its swelling veins with such unchecked freedom. In the first movement Mr. Seidl spoke like an oracle; in the Scherzo he opened every door to the mad boisterous humor of the music, and when the slow movement began and all felt how the peace of heaven rested upon these measures there must have come to many for the first time a revelation of the fact that there is no more perfect illustration than Beethoven of the intimate association which exists between deep feeling and riotous humor.

But if Mr. Seidl accomplished a miracle with the trained veterans of the Philharmonic band, what shall be said of his achievement with the choir which Mr. Bristow had gathered together for him? It was a small choir, smaller by a hundred per centum than any we have ever heard attempt to sing the work, and it would not be true to say that it was distinguished by any peculiar beauty of tone. In personnel it bore no comparison with the last choir that essayed the work at a Philharmonic Society; but between its work and that of the Metropolitan Musical Society on that occasion, there is no possible chance for comparison. It sang as the orchestra played, with eyes on the leader and with his mind and his feelings dominating the utterance. There are blood-curdling difficulties in the score, but the Spartan band did not stop to be frightened by them. The high tones were held out with iron fortitude, the rhythm given with a crisp incisiveness, and the response to the conductor's beat was quick as lightning. Beethoven composed instrumentally for the voices, and Mr. Seidl made his choir part of his band and handled it accordingly. Though his singers were few, they gave out a body of tone that balanced admirably with that of the orchestra, and this symmetry enabled Mr. Seidl to bring to notice beauties that are never heard when great bodies attempt the impossible task of performing the choral part of the Ninth Symphony. Many of Beethoven's artistic aims lie in color effects between instruments and voices, which are only attainable when the choir is as pliant and responsive as the instrumental band. It was a darling thing to do and some of the externals of the perform-

ance gave the effort the appearance of a crude experiment (the placing of the singers was awkwardly managed), but the brilliancy of the effect obtained in the climax of the choral portion, where Beethoven, indulging his love for musical delineation, opens the celestial vault to the devout listener, completely justified Mr. Seidl in his conception of the proper manner in which to perform the Ninth Symphony. As for his reading, it was marked by the characteristics that gave such wondrous eloquence to the Wagner music that preceded the symphony—uncompromising devotion to the spirit of the composition.

H. E. KREHBIEL, in *New York Tribune*.

Though accompanied and embarrassed by what has come to be called by the subscribers "Philharmonic weather," the first concert of the Philharmonic Society's festival in celebration of the fiftieth anniversary of its foundation, which is to fill out the remainder of the week, took place at the Metropolitan Opera House last night [April 21]. The cold rain was a discouraging incident in two respects, upon the attendance and upon the quality of the musical tone given out by the instruments, but the manifestation of interest in an event which is of large importance in the history of culture in our city was so warm that the effect of both drawbacks was reduced to a minimum. Though not as numerous as the regular audiences in season, the assemblage of listeners was large and composed of those faithful friends of high-class music whose faces have become familiar to each other through long years of attendance on the Philharmonic Society's concerts. All were inspired, moreover, by a generous feeling toward the society, which stands for the highest that has been accomplished in its province in the United States, and the band, as if reciprocating the sentiment, never played with finer spirit or greater devotion.

The music performed was that heard at the first concert given by the society, on December 7, 1842. A more appropriate, significant and instructive device for opening the festival could scarcely have been hit upon. It brought to all a vital realization of the dignified and lofty aim of the founders fifty years ago. Only two of the numbers sounded antiquated and were listened to with feelings in which mere curiosity predominated. They were the first movement of Hummel's Septet, arranged for pianoforte and quartet of strings, and a duet from Rossini's forgotten opera of "Arnida." In the former case the curiosity was paired with considerable interest and delight, but the latter furnished more amusement than anything else. It was the unsophisticated Rossini of seventy-five years ago, when suave vocalization and loveliness of tone were looked upon by the great majority as the be-all and end-all in operatic music. To hear it followed by the great scena for tenor from "Fidelio" was like awaking from a dream of the past and finding the dramatic sunlight of to-day streaming through the windows. The rest of the program, if we except the final overture by Kalliwoda, a Bohemian violinist and composer who half a century ago was ranked among the finest post-Beethoven orchestra writers, might be reproduced in the next season of the Philharmonic Society without exciting the especial wonder of either public or reviewers for the press. The compositions were Beethoven's Symphony in C minor, the great scene from "Oberon" beginning "Ocean thou mighty Monster" (sung by Madame Mielke), the overture to the same opera by Weber, and the florid air "Ah, che amando," from Mozart's "Seraglio," which Madam Lehmann restored to our concert-rooms in the reign of the German opera.

The incidents of the evening were all gracious, in the orchestra the desks of Frederick Rietzel, Frederick Bergne and Joseph Mosenthal were decorated with wreaths, ribbons and flowers, in recognition of their long service in behalf of the society, and when Richard Hoffman, Richard Arnold, Max Schwarz, Frederick Bergner and L. E. Manoly came forward to play the first movement of the Hummel composition (the other movement being omitted to gain time) their colleagues of the orchestra united with the public in giving expression to the admiration and esteem in which they are held. The orchestra, under the inspiring direction of Conductor Seidl, played brilliantly, Madame Mielke sang the "Oberon" air with irresistible sweep and intensity, Mr. Dippel

and Miss De Vere labored self-sacrificingly through the archaic duet, and then gave gratifying tastes of their true quality in the Beethoven and Mozart airs already mentioned.

Between the two parts of the program Mr. E. Francis Hyde, president of the society, delivered an address largely devoted to a historical review of the society's marvellous history. The major portions of his remarks are appended. He paid tributes to the men whose devotion and skill had placed and kept the society on its lofty plane of excellence, and his mention of the names of Damrosch, Theodore Thomas and Anton Seidl called out hearty applause.

Mr. Hyde said in part:

"Although New York has never been boastful nor sought to advertise its love for art, its devotion to the interest of art, or its willingness to patronize art for art's sake, yet when the history of the city is studied more and more closely it is found that here in this city there has always been a public appreciative of what is highest in education, in science and in the arts. We know that in education New York City has been pre-eminent, from the time of the Holland School, founded in 1633, and which has had an unbroken existence to the present time, followed by the King's College, founded 150 years ago, down to the great school and college system of the present day; in literature, it has been in the lead, with its authors of universal renown; in books, it had nearly 200 years ago the largest library on the continent, the nucleus of the present Society Library; in art, the National Academy of Design was founded in 1826, nearly seventy years ago.

"So in music, orchestras (of a primitive kind it is true, compared with those of the present day) have existed for over 150 years in the city of New York; church organs of large size were set up here in our churches before we hear of their existence in any other large town in the country. Shortly after the beginning of the present century there was a steady influx of musicians to this city; they considered it the El Dorado—the land of fortune to them—and so it was, indeed, for as far back as we can trace by tradition, by newspaper, by correspondence, we find the love of music was so implanted in the breasts of the citizens of this town that the educators in this art were more thoroughly appreciated and more highly remunerated than in any other city in the world. Musical education was considered essential, and that not from mere fashion or desire of display, but from love of the art. So when the Philharmonic Society opened its doors on December 7, 1842, the audience was there, responsive to the orchestra, an audience educated as far as it had had the opportunity, and eager for new delights from the art of their affection.

"I am very glad to state that among our subscribers of the fiftieth season there is one who was an attendant of the first concert, and has been a constant subscriber during the whole fifty seasons of the society and a distinguished physician of this city, Dr. Thomas M. Markoe, and I have been told by him how profound was the effect upon the audience of the rendition of the Beethoven symphony. It was a revelation of what was possible in music and it was received with enthusiasm as well as with intellectual delight. And then not only was one of the noblest works written by the greatest master in the realm of music produced on that occasion, but also there were heard two illustrations of the genius of Weber, the founder of the modern romantic school, one of which we have already heard this evening, the other beginning the second part of our program to-night. They heard also the choicest aria of Beethoven's immortal opera. They were delighted with the fresh strains of Rossini, the great master of the Italian school. They were favored with the brightest conception of Hummel in chamber music, which many consider the highest form of the art. The success of the concert was instantaneous and complete, due, as I said, to the love of the art which they had heard subsequently produced for them.

"It is just to say right here, as a thing perhaps that cannot be too strongly admired and even wondered at, that from the first concert in 1842 to the end of the fiftieth season, which has just closed, there has never been an omission of a single concert of any season or any postponement except of the last concert of the twenty-third season, which was deferred one week on account of the universal mourning at the death of President Abraham Lincoln, an event which shocked the whole country. We venture to say that there is not, in the history of the art of music in this or any other country, a parallel.

"I have spoken of the audience being prepared to enjoy and appreciate the works produced at the Philharmonic concerts by reason of their love for music, but on the other hand, the success of the society is due to the following three things: First, the high standing of the actual performing members as interpreters of the musical art; second, their unselfish devotion to the work of the society; and third, the elevated standard which has been adopted from the first in respect of the works to be performed. As I said before, New York was considered the El Dorado of musicians long before the establishment of the Philharmonic Society. We had in the city at the time of its foundation a body of men who were remarkably skilful and competent as masters of the instruments which they had adopted. This society has been careful of the election of its members from time to time, that only the best shall be received into its fellowship; and to be a member of the Philharmonic Society has been in itself a certificate of the highest merit as an executant.

"Second: The members have been unselfishly devoted to the progress of musical art. This point I believe has never been and can never be thoroughly appreciated. The expense of organizing and producing great orchestral works is very great and has always been great. The society has never received a subsidy or a penny of any kind except what it has earned by the production of its works in its public concerts. One has only to look at the list of dividends for a whole season of four concerts and sixteen public rehearsals, besides private rehearsals, during the early history of the society, to see what sacrifices of time were made for the propagation of good music in the community; for example, the dividend of a certain season was \$17.50 to each member. One of the present members who played in that season told me that he was absent from two of the last public rehearsals of that season and was fined \$10 for each absence, and that he paid to the society for the privilege of playing at the four concerts and the fourteen rehearsals, besides private rehearsals, the sum of \$2.50, that sum being the amount of excess of his fines due by him over the dividend to which he was entitled.

"We owe to the active performing members of the Philharmonic Society a debt of gratitude which cannot be expressed for the pleasure and benefit so unselfishly given to us by them.

"The third claim for our respect to the society is that its standard of the works selected for performance has always been of the highest. You can see from the repetition of the first program to-night what the aim of the society was at the start, and there never has been any letting down of this high ideal.

"To our subscribers the society to-night tenders its grateful acknowledgments for their loyalty and encouragement. Many of them have been constant attendants at the concerts for twenty, thirty, forty, and even (in one instance at least) fifty years. The children and grandchildren of our first audiences to-night enjoy the repetition of the inaugural concert. They come to us, too, many of them, from long distances to assist at our musical feast. From New London and Hartford in the East, from Poughkeepsie and Albany in the North, from Philadelphia and even Baltimore in the South; they regularly honor this temple with their pilgrimages.

"I cannot close this short address without paying my personal tribute to this art of music that we love. So much has been said in praise of music that it would seem to be a matter of supererogation to add one word further, especially to an audience like this, whose very attendance is proof that words are not needed to testify to their love of the art. But let me say that whatever other cultivation a community may have, whether the minds of the people are filled with scientific knowledge or exercised in argumentative thought, or devoted to practical research, there is always room for music. Without taking away from anything else that is good, it adds to every good thing additional charm and tends to that beautifying of the world which is the one test of the progress of the race.

"And what is there in the world of art more pure, more refining, more elevating, more free from every debasing admixture or taint, than the symphonic works of our great composers? Without accessories of color, or dramatic action, or scenery, or any concrete material whatever, it seems as if the pure tones and divine thoughts were wafted down from Heaven itself, and the soul and heart respond to the heavenly voice.

"For fifty years the Philharmonic Society of New York has devoted itself to the progress of this divine art, with the help of a body of loyal friends, who for two generations have with their support, seconded its efforts and brought it to its present maturity. May that loyalty still continue and the end of the full century find the society as hale and vigorous as it is to-night." (Prolonged applause.)

H. E. KREHBIEL, in *New York Tribune*.

The second concert of the Philharmonic Society's series in celebration of its arrival at the close of fifty years of usefulness was given yesterday afternoon [April 22], at the Metropolitan Opera House. The dismal weather had a serious effect on the size of the audience, which would certainly have crowded the house had the

day been clear and inviting. Those who were present, however, were full of enthusiasm, and they found material upon which to bestow it. The programme was one of great variety in style, and of no inconsiderable interest. It consisted of Bach's concerto in G major for string orchestra, Tschaikowsky's concerto in G major for piano and orchestra, three selections from Weber's "Euryanthe" (one of which was omitted because of Mr. Fischer's indisposition), and Liszt's symphony to Dante's "Divina Commedia."

The solid and profound musical thought of Bach, so sturdy in its vigor, animating in melody, and continuously interesting in its treatment, was a substantial prelude to a series of compositions wholly modern in spirit. It was played in a sound style. Mr. Seidl had distributed his forces with the view of improving the homogeneity of tone, mingling the violins, violas, and 'cellos in an unusual manner. The success of the experiment was questionable. Bach's part writing probably gains in clearness for the average hearer when the instrumentalists occupy their conventional places on the stage. However, there need be no serious fault found with a performance that was so thoroughly in keeping in spirit with the classic traditions of the Philharmonic.

The Tschaikowsky concerto has not been heard here of late, and this fact is a subject for remark. It is not a great concerto, but it is one of the most showy in the literature of the piano. To say it is not great is not to deny it all worth. It possesses some excellent thematic material. The principal subjects of the first and last movements are musical, engaging, and fruitful. The melody of the andante is in Tschaikowsky's familiar elegiac vein, though not up to the level of his finest writing. The construction of the concerto is excellent. The subjects are skilfully transferred from the orchestra to the solo instrument and back, and the pianist is given more than abundant opportunities to display his mastery of the most dazzling forms of technical brilliancy. The first movement is unquestionably too long, and the effect of the cadenza in the middle of it is to make it seem longer. The cadenza itself is good, but the movement would be more effective, as well as more symmetrical, were less of the matter repeated in the last part.

The solo part of the concerto was played by Franz Rummel with magnificent power and with surprising abandon. Mr. Rummel's impassioned temperament is kept under iron control in so much of the music of his repertoire that he plainly enjoys an opportunity to loosen the rein. Yet in his work yesterday there was none of the once familiar tendency to let the temperament run away with the judgment. Mr. Rummel's purpose was clear and his performance exhibited most excellent repose in such passages as admitted it. His bravura playing was clean, strong, swift, and finely colored. His tone has not been better in any performance this season. His octaves and rapid chord successions were brilliant. On the whole, Mr. Rummel's performance must be set down as one of the notable things in a season which has been rich in great piano playing. The artist was recalled several times with very warm applause, and finally added to the program an exquisitely-finished performance of Chopin's D flat major nocturne.

Mme. Antonie Mielke sang Eglantine's dramatic aria from "Euryanthe" in a vigorous and somewhat explosive style. Her attacks were by no means faultless, and, to be very frank, she seemed to do a good deal of her singing by main strength. Mr. Fischer, being sadly out of voice, did not sing Lysiard's air, but was heard in the duet of Eglantine and Lysiard with Mme. Mielke. The popular basso managed his voice exceedingly well, and its poor condition was not painfully apparent.

As for the Liszt symphony, there can be commendation only for its performance, which was, on the whole, a remarkably good one. To be sure, the base clarinet was under the weather a trifle, and the English horn had a mild touch of the grip also; but the precision of the band as a whole was beyond criticism, and not even Liszt himself could have accused Mr. Seidl of a lack of enthusiasm in the reading of the passages allotted to the brass and instruments of percussion. The tones of the chorus, situated at the rear of the stage, which was set with a scene open above and at the sides, were partly lost in the strange regions above the "borders," but perhaps that added a touch of mystery to the general effect.

Mme. Mielke was not quite at ease in her solo in the "Magnificat." However, Liszt's music is not of a kind to bring the tear of joy to the eye of sympathy. W. J. HENDERSON, in *New York Times*.

The final concert took place on the evening of April 24. Neither of the writers above quoted made extended comment on it, both being sick. The program consisted of the overture to the "Magic Flute," the quartet from the first act of "Fidelio," most of the death scene of Siegfried from "Die Götterdämmerung," and Beethoven's ninth symphony—a program of imposing dimensions.

MUSIC IN CHICAGO.

CHICAGO, April 14.

The first season of the Chicago Orchestra is drawing rapidly to its close. Since the last record, the following programs have been performed (including that of the 16th instant, which comes too late for special notice in this letter):

March 25. Symphony No. 8 in F major, op. 93, Beethoven; Concerto No. 2, F minor, op. 21, Chopin (Mrs. Fannie Bloomfield-Zeisler); The Country Wedding, op. 26, Goldmark.

April 1. Symphony No. 5, E minor, op. 64, Tchaikowsky; Parsifal—, Good Friday Spell and Transformation scene, Vorspiel, Wagner; Götterdämmerung—Morning Dawn, Siegfried's Rhine Journey, Siegfried's Funeral March, Finale, Wagner.

April 8. American program. Symphony No. 2, "Im Frühling," op. 34, J. K. Paine; Aria from "St. Peter," "O God, my God, forsake me not," J. K. Paine (Mr. George E. Holmes); Dramatic overture "Melpomene," G. W. Chadwick; Romanza from "Otho Visconti," "Deep in my Heart," F. G. Gleason (Mr. George E. Holmes); Symphonic poem "Francesca di Rimini," H. R. Shelley.

April 15. Fourth Popular Program. Huldigung's march, Wagner; Slavonic Rhapsody, No. 3, op. 45, Dvorák; Polonaise Brillante, op. 72 (Adolphe Carpe); Suite Esclarmonde (new) 1. Evocation. 2. L'Isle magique. 3. Hyménée. 4. Dans la Forêt, Massenet; Suite, "Peer Gynt," op. 46, Grieg; Aria, Marriage of Figaro, "Voi che sapete," Mozart (Miss Medora Head); Last Mazurka, op. 68, No. 4, Valse, A minor, Chopin-Thomas; Largo, Handel; Carnival of Paris, Svendsen.

At the concert of March 25 one of the most charming programs yet devised by Mr. Thomas was performed. It opened with the happy and cheerful Eighth Symphony of Beethoven, which was admirably given, the always favorite allegretto creating a more than ordinary impression by reason of the accuracy, expression and admirable balance of the strings. Chopin's Second Concerto followed, Mrs. Zeisler at the piano. This excellent artist played the same concerto with the Boston Orchestra last season but not to as good advantage as on the present occasion. Her interpretation of the work, particularly in the larghetto movement, was full of poetical feeling and was characterized not only by very facile technique but by a delightful quality of tone. In these respects indeed the lady manifests decided growth and an increased mastery of the instrument which has correspondingly increased the ease and freedom of her style. Her performance of the work was received with such enthusiasm that she appeared for an irresistible encore, playing D'Albert's well known gavotte, to which D'Albert himself was a listener in one of the boxes. The program closed with Goldmark's "Country Wedding" which made a sunny, joyful close to the program and in which the wood-winds, perhaps the most effective section of the new orchestra, were heard to delightful advantage in the poetical and melodious garden scene.

The concert of April 1 was heard by one of the largest houses of the season—a proof that Wagner has not yet lost his charm. The first half of the program was Slavie, being occupied with Tchaikowsky's fifth symphony, which Mr. Thomas played here a year ago in the summer concerts, though with a smaller orchestra. The brasses and reeds were increased for this occasion, the orchestra numbering 102. Both conductor and players seemed to be inspired by the work to which Mr. Thomas gave more than his usual care and attention to details. The result was a superb interpretation. The same care was given to the Wagner selec-

tions, though it is questionable whether the conductor is as enthusiastically devoted to the man of Bayreuth as in former years. And yet, more impressive playing than that of the Siegfried march or more charming and realistic expression than that produced in the Parsifal Good Friday Spell and Transformation scene it would be difficult to imagine.

The concert of April 8 was devoted entirely to American composers, Paine, Chadwick, Gleason and Shelley being those selected. Prof. Paine, who was in attendance at the concert, having on the previous evening delivered a charming lecture on chamber music to the Twentieth Century Club, was represented by his Spring symphony and an aria from his oratorio "St Peter," the latter sung by Mr. George E. Holmes, one of the most conscientious and artistic of our resident baritones. By a curious coincidence Mr. Paine's symphony was performed on the same evening by the Boston Orchestra in Boston, but if one may judge of the latter performance from Boston criticism, Prof. Paine is probably thankful he listened to the Chicago performance, for Mr. Thomas did ample justice to its scholarly qualities and excellent working up, as well as to its color and fine contrasts. Though the work is long it was listened to with decided interest. The remaining numbers were a dramatic overture, "Melpomene," by Mr. Chadwick, which shows a strong grasp of orchestral resources and decidedly effective instrumentation; Mr. Gleason's aria from his manuscript opera "Otho Visconti," a somewhat sombre melody but earnest, broad and melodious in quality and placed in an orchestral setting that shows scholarly work; and Shelley's symphonic poem, "Francesca di Rimini," long, dramatic, clamorous and intense, but too suggestive of the Wagner influence to be termed American music. But then, so far as that goes, is there any American music, or has there been any since Stephen C. Foster? When some one will do in the higher walks what he did in the lower perhaps we shall have some American music. This American programme, every note of it, was Teutonic in all its birth-marks and development.

The third and last subscription concert of the Apollo Club was given at the auditorium April 4, and was a noteworthy occasion as it brought forward a work never before heard in this country, the Reformation Cantata by Albert Ernest Anton Becker, written for the Martin Luther festival at Eisenach, Nov. 10, 1883. It is written for chorus, organ and orchestra with solos for soprano and bass and a single but very beautiful duet for soprano and alto, which on this performance was assigned to the two sections of the chorus. The cantata is effective throughout for the chorus work and is scored for orchestra in a scholarly way. The Bach Chorale, "Aus tiefer Noth," with which the cantata opens, and the Luther Chorale, "Ein feste Burg," are the foundations upon which the composer has erected a most impressive structure. The latter is first used as supplement by full chorus to two bass arias, Luther's "Heroic song" and "Prayer." It again appears in the chorus, "Be not afraid," in the finale of which the tenors and basses have it for a motive. Its last appearance is in the final chorus, which, beginning as a fugue, eventually works up to a double chorus, closing with the hymn in four part harmony. Though the work was new and by no means easy, the Club sang it in the main with telling effect and it produced an unusually favorable impression. Mrs. S. C. Ford had the soprano parts and sang with good taste but with a weakness of voice which prevented her from doing full justice to her part. Mr. George Holmes sang the bass solos in excellent style. The second number was some program music of Grieg's, the dramatic poem, "Bergliot." Mr. George Riddle was the reader and the Thomas Orchestra furnished the setting, but even this fine band failed to make the sombre accompaniment and the not very original funeral march interesting. Besides these the male chorus sang in masterly style the third and fourth scenes from Bruch's "Frithjof," Mr. Holmes having the solo "Farewell to the North," which he gave with such exquisite feeling and artistic method as to elicit an enthusiastic encore. The remaining number was Handel's "Let the bright Seraphim," Mrs. Ford with chorus, orchestra and organ.

The concert closed the regular season of the Apollo Club but it

still has most important work before it, as on the 17th, 18th and 19th of May it will give three festival concerts in celebration of its twentieth anniversary. The works to be performed on this occasion are selections from Haydn's "Creation" and Berlioz's "Requiem," Handel's "Acis and Galatea," Mendelssohn's "Hymn of Praise" and Bach's "Passion music" (according to Matthew). For this festival the chorus will consist of 500 voices and for the performance of certain of the works it will be increased to 800. Theodore Thomas and Mr. Tomlins will be the conductors with an orchestra of 100 to be increased to 125 for the "Requiem." Mr. Clarence Eddy will preside at the organ. The soloists will be Miss Clementine De Vere, Mrs. Genevra Johnston-Bishop, Mme. Amalia Joachim, Edward Lloyd, Charles A. Knorr, William Ludwig, and Gardner I. Lamson.

A recent interesting feature was a concert given by the 1200 children who will participate in the festival music at the opening ceremonies of the world's Fair next fall. The children have been under Mr. Tomlins' instruction for some time past and to the accompaniments of the Thomas Orchestra gave a most delightful concert. The three-part canon, "Like as a father," by Cherubini, was an exacting test but their accuracy, both of time and tune, was worthy of adults. The performance as a whole indicates that the children will play no unimportant part in the dedication of the great exhibition.

G. P. Upton.

BOOK REVIEWS.

THE PHILHARMONIC SOCIETY OF NEW YORK: a Memorial; by Henry Edward Krehbiel. New York and London, Novello Ewer & Co.

In this little volume of 183 pages Mr. Krehbiel has given the history of one of the most honored musical institutions in America. With a fulness and care as to details not to be excelled by any secluded university hermit, with a freshness and buoyancy of style familiar to all who have read his daily critical writings, and a calmness of judgment and sense of proportion notable in all his work, he has traced the growth of the New York Philharmonic society from the earliest attempts at orchestral music in New York to the close of the season of 1891-92. The book is made more than simply interesting as the record of a particular body by the great pains which Mr. Krehbiel has taken to trace the conditions of musical art and public taste in the early days of the Society.

He has even gone further than that and has made a remarkably instructive comparison between the conditions surrounding the birth and growth of the New York Philharmonic and the Philharmonic of Vienna, the latter body being only a few days older than the former, though it was born in the city which the labors of Haydn, Mozart, Beethoven and Schubert made the musical capital of Europe. Mr. Krehbiel has pretty conclusively settled the dispute as to who originated the New York body, and there can be no longer any question that the honor belongs to that remarkably named man, Ureli Corelli Hill, a clear-headed, pushing Yankee. Mr. Krehbiel's discussion of the programs of the society is most instructive, showing as it does how the Philharmonic has always led musical taste in New York and accounting for its present position as the foremost concern of all that is best in the domain of orchestral music. Admirably informing, as well as amusing, too, is his revelation of the strange interpretations made in the program notes in days gone by. These remarkable productions make us thankful that we live in the days of Langhans and Arthur Mees.

The appendix of the volume contains all the programs of the Philharmonic from its first concert to the present, the names of the conductors, the officers for every year, the list of its present members, a financial statement showing the receipts and dividends for each season and the list of subscribers to the season just ended. The book is one of the most valuable contributions to the history of music in this country ever published.

MANUAL OF MUSICAL HISTORY, by J. E. Matthew. New York, G. P. Putnam's Sons.

This book is remarkable for its errors. The author is nothing more or less than a compiler and an extremely careless one at that.

He has shown fairly good knowledge of the musical history of his own country (England) and he is to be credited with a greater respect for Schumann and Wagner than are usually shown by dwellers in the British Isles. But Mr. Matthew rejoices in the possession of a large and picturesque fund of ignorance in regard to the early history of the tone art and he has displayed that fund in a manner adapted to the misleading of the anxious seeker after information. A moderately full history of music in the English tongue, to occupy a middle place between such small outlines as Mr. Henderson's "Story of Music," Dr. Langhans' lectures translated by Cornell, John Comfort Fillmore's "Lessons in Musical History," and works of that sort, and the large volumes of Naumann and others, is really needed; but Mr. Matthew's 460 pages will not fill the aching void.

We do not propose to make a complete catalogue of the author's errors, because space must be reserved in this number for the publication of other and more interesting matter; but a few samples may be exhibited and the reader left to fancy what the rest may be. The first of Mr. Matthew's mistakes is an omission so grave that it must be counted as a serious defect in his work. Beyond the bare statement that Okeghem is said to have invented the canon, he gives no description whatever of the character of the music produced from the time of St. Ambrose to that of Orlando Lasso. He speaks of the Ambrosian and Gregorian chants, and prints the Ambrosian modes; but he does not tell what sort of music these chants were, what relation they bore to the text, nor how they were sung; nor does he intimate in what manner a melody was composed in one of the ecclesiastical modes.

The same blunder is made in treating of the Netherlands school. Not a word is said as to the kind of music these composers wrote. There is no mention of counterpoint, nothing at all about the various kinds of discant (only four lines about the difference between organum and discant in general), nothing about the imitations of nature in the remarkable madrigals and other part-songs of Jannequin and Gombert. In short, beyond the facts that Okeghem, Josquin des Pres and others lived at certain times, wrote a great deal of music, and were celebrated, there is little to be learned from the early pages of Mr. Matthew's book, except from his clear and comprehensive account of the early history of notation. He makes no mention whatever of Perotin, Jean de Garlande and the other masters of the old French school (1100-1380 A. D.), where contributions to the development of the tone art were brought to light by Coussemaker in his "*L'Art Harmonique aus XII^e et XIII^e Siècles*." It is simply folly for a man to write history and ignore the discoveries of recent investigators. Coussemaker's work, however, was published in 1865.

On page 64 while noting that some of Dufay's masses are preserved in Rome, the author says that the reputation of Dufay, Binchois and Dunstable "is based on the testimony of contemporaries rather than on any specimens of their powers which have been handed down to us." The Vatican and the Royal Library at Brussels contain ten masses and a "Gloria" by Dufay and there is a collection of his three-part chansons in the National Library at Paris: one mass, several motets and chansons of Binchois are in Brussels, Milan and the Vatican; while of Dunstable's work there are only three or four small compositions. The reputation of the last named composer certainly does depend on a passage in Tinctoris; but we are independent of contemporary testimony as to Dufay and to some extent even as to Binchois. This readiness to make sweeping statements is seen again when the author calls Haydn the "father of modern music." Considering what Handel and Bach had done for the oratorio and cantata, what Scarlatti and Bach had done for the piano, what Bach had done for the orchestra, and remembering that Haydn had no influence at all on the development of opera, this is a large statement.

But, perhaps, the most astonishing evidence of Mr. Matthew's ignorance is to be found in the forty-two lines which he devotes to the development of the piano. He begins by saying that the attempt to apply keys to stringed instruments began in the first half of the 16th century, though it is an established fact that clavichords came into general use between 1323 and 1404. He says the

first variety was the "clavicytherium" (the upright harpsichord), though it is well known that the monochord was the first form. He declares that the strings of a clavichord were vibrated by the plucking of quills, which every one knows was the action of the harpsichord. In that he proves very conclusively that he does not know the difference between clavichords and harpsichords; and yet presumes to write a chapter of the growth of instruments. He is even stupid enough to suppose that the "trumpet marine" (a single-stringed instrument played with a bow) was the only kind of monochord, not knowing that the word monochord was used as a generic name for every instrument having only one string. He, therefore, omits any mention of the most important kind of monochord—that from which the clavichord came.

It is not necessary to proceed further in a review of this book. The reader may see that, in spite of its compactness, its excellent typography, its illustrations, and its attractive binding, it is not the kind of a book that should be given into the hands of young persons seeking their first instruction in the history of music.

NEW ENGLAND CONSERVATORY NOTES.

This department of the HERALD is conducted by the New England Conservatory, its continuance being stipulated in the contract transferring the paper to me. G. H. WILSON. NOV. 2, 1891.

The fourth term opened with a larger number of pupils than the corresponding term of last year.—A very interesting talk on "Atmosphere" was given on March 21 before the Hyperion Society by Mr. H. H. Clayton of the Blue Hill Observatory and Signal Service.—On March 25 the Conservatory was visited by Signor Fernando Valero of the Grand Opera Company, who gave a short recital in Sleeper Hall.—On April 5, Mr. Nathan Haskell Dole delivered a very able and interesting lecture on Walt Whitman, setting forth the merits of the great poet.—Mr. Adolph Brodsky, the celebrated violinist, visited the Conservatory on April 12th and gave a short recital in Sleeper Hall, playing, with Signor Busoni, that composer's violin Sonata and two other numbers. Among the guests present were Messrs. Arthur Friedheim, Franz Kneisel, and Henry E. Krehbiel of New York.—Mr. Louis C. Elson delivered a lecture on "Folk-songs and Ballads," at Association Hall, Brooklyn, N. Y., before an audience of 1,300 people. Some of the illustrations were given by a chorus of twenty voices from the Plymouth Church, while others were sung by the lecturer himself. The lecture was a decided success and received high praise from the Brooklyn papers.—The exercises in memory of Dr. Eben Tourjée were very impressive. Mr. Richard H. Dana spoke a few words, with much feeling, of Dr. Tourjée and his work, and introduced Mr. Frank W. Hale, who made the address on behalf of the Faculty. Mr. Hale spoke of his intimacy with Dr. Tourjée and his consequent admiration of his character, energy and foresight, showing how immense was the burden which he took upon himself. He said that it was incumbent upon the people of this State and country to give their support to this Institution that it may remain a monument to the memory of its founder. The Rev. Philip S. Moxom also made an eloquent address, speaking of the great spread of Dr. Tourjée's influence through his pupils, of whom some 35,000 came directly in contact with him, many of them being to-day in important positions where they, in turn, disseminate the ideas received from Dr. Tourjée. The performance of Bach's cantata "God's time," by Mr. Whitney's class, was an interesting feature of the occasion.—Mr. Wm. L. Whitney's pupils presented him with a very handsome baton on assembling in his room before the performance of the cantata.—Mr. Eugen D'Albert was in the audience at the Faculty Concert on April 14th, after which an informal reception was tendered him in the parlors by the faculty and the students.—Mr. E. O. Mills with the assistance of a number of Conservatory students, past and present, gave five concerts, one each in Newton, Roxbury, Jamaica Plain, Everett and Cambridge, in aid of the Easter Flower and Music Mission. The total receipts by concerts and subscriptions from many parts of the country amounted to three hundred dollars, and 1,500 patients in eleven hospitals received flowers and heard good music on Easter day.—The endowment fund has made a steady gain amounting, at the time of going to press, to over \$120,000.

Pupils' Recital, Mar. 19. Smart—Andante in E minor, Organ, Mr. Eustace B. Rice; Kirchner—Album Leaf, and Ravina—Etude, C major, Mr. Joseph Lawrence; Wienawski—Legend for Violin, Mr. James H. Guest; Schumann—Nachtstuecke, Pianoforte, Mr. Charles H. Miller; Mozart—First Movement from Concerto in D minor, Pianoforte, Miss Dora Frauton.

Twenty-third Faculty Concert, Mar. 24, given by Messrs. Carl Faelten and Emil Mahr, being the third in the Beethoven-Cyclos. Sonatas by Beethoven in A major, and F major.

Pupils' Recital, Mar. 26. Beethoven—Sonata, Op. 19, No. 3. First and Second Movements, Pianoforte, Miss Sara B. Fiske; Raff—Serenade, Mr. Robert C. Hufstader; Meyerbeer—Aria "Quando lasciai la Normandia," from "Roberto," Miss Harriet L. Fales; Mendelssohn—Sonata in B flat, Organ, Mr. Edgar A. Barrell; Sullivan—Vocal Quartet, "Hymn of the Homeland," Misses Winifred E. Hopkins, and E. Louise Baldwin, Messrs. Robert C. Hufstader and Harvey E. Bruce; Schubert—Songs, (a) Haiden-Roeslein and (b) Anfershalt, Miss Mae J. Cheney; Liszt—Consolation, D flat, and Waltz E minor, Pianoforte, Miss Mary L. Ham.

Pupils' Recital, March 28.—Ritter—Sonata in E minor, Organ, Mrs. Cora C. Morse; Jean Marie Leclair—Sonata in G major, Violin, Mr. James Martin; Handel—Aria, "Rend' il sereno al ciglio," from "Sosarme," and Comes—Canzonetta, "Mia picciarella" from "Salvator Rosa," Miss Mary G. Curley; Beethoven—Concerto in C minor, Pianoforte, Miss Laura M. Hawkins.

Twenty-fourth Faculty Concert, March 31, given by Mrs. Louis Maas, assisted by Messrs. Emil Mahr, Violin, and Leo Schulz, Violoncello; Martin Roeder—Trio in E minor op. 14; Louis Maas—two Impromptus for Pianoforte, (a) A minor, (b) B flat major; J. B. Bach—Chaconne for Violin Solo, D minor (without accompaniment); I. Brahms—Sonata for Pianoforte and Violin, A major.

Pupils' Recital, April 2.—Beethoven—Sonata Pathétique, C minor, Pianoforte, Miss Josephine Goodrich; Chopin—Etudes in A-flat, and G-flat, Pianoforte, Miss Florence M. Howard; Cowen—Song, "It was a dream," Miss Birdie Burkhardt; Elizabeth Kilham—Recitation, "Tobe's Monument," Miss Blanche Harrington; Corelli—Sonata in E minor, Violin, Mr. Albert E. Wier; Rheinberger—Capriccio (for left hand alone), Pianoforte, Miss Kate Follansby.

Pupils' Recital, April 9.—Mozart—Sonata in B-flat (first movement), Pianoforte and Violin, Mrs. Russell MacMurphy and Flora L. Goldsmith; Gounod—Song, "Entreat me not," Miss Eloise Adams; Beethoven—Sonata, op. 14, No. 1, Pianoforte, Miss Mary S. Shelton; O. W. Holmes—Recitation, "The Boat Race," Miss Carrie M. Crockett; Leonard—Fantaisie Caractéristique, Violin, Miss Grace I. Chafee; F. Bendel—"Heart-throbs," C. F. Dennée—"Lullaby," and M. Roeder—"Chanson Espagnole," Miss Eloise Adams; Mendelssohn—Caprice, op. 33, No. 1, Pianoforte, Mr. George P. Maxlin.

Pupils' Recital, April 11.—Mendelssohn—Sonata in B-flat, Organ, Mr. Edgar A. Barrell; Gounod—Song, "Entreat me not," Miss Eloise Adams; Beethoven—Sonata in D minor, Pianoforte, Mr. Frederic H. Baker; Wienawski—Legend, Violin, Mr. James H. Guest; Amelie Rives—Recitation, "Virginia's Sacrifice," Miss Sara D. Linnell; Songs, Fr. Bendel—"Heart-throbs," C. F. Dennée—"Lullaby," and Martin Roeder—"Chanson Espagnole," Miss Eloise Adams; Leonard—Fantaisie Caractéristique, Violin, Miss Grace I. Chafee.

Special Services in Memory of Dr. Eben Tourjée, April 12.—Guilmant—"Lamentation," Organ Solo, Mr. Henry M. Duham; Address on behalf of the Faculty, Mr. Frank W. Hale; Mozart—"Larghetto," Violin Solo with Organ accompaniment, Mr. Emil Mahr; Address—Rev. Philip S. Moxom; Bach—Cantata, "God's time is the best," for Solo Voices and Chorus.

Twenty-fifth Faculty Concert, April 14, given by Messrs. Carl Faelten and Emil Mahr, being the fourth evening in the Beethoven-Cyclos comprising the ten Sonatas for Pianoforte and Violin; Sonatas E-flat major, and A minor.

Pupils' Recital, April 16.—Beethoven—Sonata, op. 2, No. 3, First Movement, Pianoforte, Miss Lena Hayden; Mattei—Song, "Patria," Miss Jessie Axtell; Saens—Elevation, E major, and Roeder—Gavotte, Organ, Miss Emily L. Moore; Saint Rob. Franz—Song, "Autumn," Mr. S. Grahame Nobbs; Kate D. Wiggins—Recitation, "The Ruggles's Dinner Party," Miss Clara Hall; Gottschalk—Song, "O loving heart, trust on," Miss Mary C. Doyle; Best—Fantasia in E-flat, Organ, Miss Lottie K. Mowry; Milloblot—"Una Stella," and Massenet—"Open now thy blue eyes," Songs, Miss Adalade E. Leonard; Chopin—Variations Brillantes, Pianoforte, Miss Bertha Morse.

ALUMNI NOTES.

Miss Genevieve Clark Wilson, of Chicago, has recently returned to her home after several very successful concerts in Wisconsin. Her press notices were all excellent.

Miss Lizzie Cochran, student at the N. E. C., '91-'92, died, April 19th, at her home in Dorchester.

Miss Mena C. Heegaard, N. E. C., '89 and '90, will spend the summer in Europe. During the past two years Miss Heegaard has been a member of the faculty of the Northwestern Conservatory, Minneapolis, Minn.

Married, April 7th, 1892, in Atlanta, Ga., Frances Wood Nelson, student at the N. E. C., '89 and '90, and Mr. Charles Beck.

Mr. and Mrs. E. N. Bagg are living in Roxbury. Mrs. Bagg was Amy W. Wood, '86, and Mr. Bagg was a former student at the N. E. C.

Edwin L. Gardiner has accepted a position for next year in Tuskegee, Alabama, Conference Female College.

Miss Russell McMurphy, of '92, will teach next year in the Episcopal School in Dallas, Texas.

Miss Hermine Bopp is teaching at Tazewell Ct. House.

Miss Josie C. Bivens has been engaged to teach in Huntsville, Alabama.

Mrs. Isadora Smith Bussey will remain at the E. Greenwich, R. I., Seminary for another year.

Miss Emily Standeford has been engaged to teach in Hamilton College, Lexington, Mo.

Mr. John M. Merrill, formerly a student at the N. E. C., has just left Eau Claire, Wisconsin, after five years teaching there, and has gone to Oshkosh.

SCHUBERT.

Oh, winter snow shall whirl and drift
And spring shall kiss the mead and mere,
And summer days may follow swift
Where all the lilies lean and lift,
Till autumn shadows chill and sear.

Oh, far beyond the lambent west
The moon shall mask her shining eye:
But thou, blithe soul, forever blest,
Shalt glad the world with thy bequest.
The songs that live and shall not die.

The theatre's gilded, shallow glare,
The hum of jeweled vacancy,
The tinsel pageant's fret and blare,
The buskined stride, the tragic stare,
Are not, oh happy heart, for thee.

But thine the hearth and thine the fire,
And thine the comrade, pipe and bowl:
The child, the wife, the heart's desire,
The strings of God's great human lyre,
Are thine, thou singer of the soul.

W. J. HENDERSON, in *New York Times*.

CONCERT CALENDAR FOR MAY.

Boston, May 14, The Cecilia. Saint Louis, May 10, Choral-Symphony Society (The Creation). Detroit, May 16, Musical Society (Berlioz's "Faust"). Ann Arbor, May 17, University Musical Society (Berlioz's "Faust"), with Boston Symphony Orchestra. Springfield, Mass., May 25, Orpheus Club. Springfield, Mass., May 4-6, Hampden County Festival Association (Dvorák's "The Spectre's Bride";) Chadwick's "Phoenix Expirans" (written for the Festival); Henschel's "Hamlet" music; Haydn's "Creation." Chicago, May 17-19, Apollo Club. Cincinnati, May 23-27, Festival. The Chicago Orchestra: May 4-7, Nashville, Tenn.; 9, Kansas City; 10-11, Omaha.

Boston Symphony Orchestra: Western trip began in April. May 5, Columbus; 6, Cincinnati; 7, Chicago; 9, Grand Rapids, 10, Ann Arbor; 11, Detroit; 12-14, Pittsburg.

SOMETHING ABOUT CHURCH MUSIC.

E. I. Stevenson, the musical critic of the *Independent*, appears to be much troubled about the state of music in the New York churches. This is the way he takes it. "With due admission of a certain advance in the taste of our church-music directors in New York and of the public taste, the tendency toward music having but little truly religious and ecclesiastical spirit in it is yet too widely manifested for the good of either religion or art. There yet obtains too generally the aim at mere display. The functions of a concert still far too decidedly are desired, studied and carried out. A vast quantity of what professes to be religious music in the churches on such solemn festivals and on other Sundays, too much of what seems such merely because of its textual companionship, is completely apart from veritable ecclesiastical music and from music for religious association. Better revert to the simplest chants and hymns, in pure style, sung with devotional emphasis, than the secularity that has such a free course in chancel, choir and organ-loft. The criticism applies alike to Catholic and Protestant churches in New York and elsewhere to-day. Priests and ministers may well pay closer heed to it and study thoroughly the nice and interesting question of the religious and artistic basis and function of church music, Catholic and Protestant."

"The opera is not wanted in church at Easter, nor at any other time. There is little excuse for so near an approach to it as is speciously maintained and ignorantly or sentimentally sanctioned and relished. It is to be believed, too, that the feeling of inappropriateness to worship, even in festival-worship, of much of the vocal and instrumental music of Easter, or of any other high but solemn day in the calendar, is much more widely spreading among the educated public than organists and choir-leaders and the clergy are

aware. An Easter Sunday need lose none of its rich and appropriate musical attractiveness because the choice of the music and the conditions of its performance shall no longer so flagrantly convert the church and altar into a place for a symphony-concert or opera, or for the superficial display of the soloist's vocal ability. Sometimes it appears as if the world needs not merely another Palestrina, but the sudden carrying out, for a time, of such censures relating to church music as the Council of Trent affirmed in Palestrina's time under circumstances by no means unlike contemporary ones, if they are clearly analyzed."

It is difficult to get church music that will please every one. Perhaps Mr. Stevenson would like to have the Catholic churches return to the Gregorian chant and the Protestants to the Lutheran chorale. That would relieve some minds.

QUESTIONS AND ANSWERS.

Conducted by Benjamin Cutter.

So far as our limited space will permit, questions of interest to the greatest number will receive attention in this column. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD by addressing the publisher.

Correspondents wishing information regarding fingerings, the interpretation of musical signs, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found, and to opus number. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired. Address all inquiries to Benjamin Cutter, in care of the New England Conservatory, Franklin Square, Boston.

S. C. 1. Please give a short sketch of E. A. MacDowell; also when and where he wrote his A minor concerto for pianoforte. Has he published anything for violin and piano, or violin, 'cello and piano?

Ans. Born in New York, Dec. 18, 1861. Admitted to Paris Conservatory, 1876; studied with Marmontel and Savard. Went to Germany in 1879 and studied with Ehlert, Raff, and Carl Heymann, up to 1882. In Boston since 1889. The piano concerto was composed in Frankfurt-on-the-Main, in 1882. Nothing published for violin and piano. For 'cello and piano, or orchestra, a *Romanze*, published by Hainauer in Breslau.

2. Also a sketch of Templeton Strong.

Ans. Born in New York in 1856, played in Thomas orchestra; afterward studied with Jadassohn and Raff, in Germany; has served in the ranks of European orchestras; was called to the professorship of Harmony in the New England Conservatory, Boston; and is now in Germany on leave of absence recruiting from a severe attack of the grip.

L. H. 1. What is the address of the Music Teachers' National Association, and what are the terms of admittance?

Ans. Address, T. H. Hahn, President, Detroit, Mich.

2. L. O. Do you know of any successful, permanent, and popular organization of musicians, vocal or instrumental, that has been founded and directed by a woman?

Ans. We do not know of one, but there may be many such in this wide, wide world. It is more than possible that many a head of a musical organization owes a large part of his success to a feminine home adviser. True in the business world, why not in the musical? This we would call "direction," although indirect.

H. F. S. Kindly inform me of some good music, grades 1, 2, and 3, suitable for church and Sunday school concerts, set for violin, piano, clarinet, and 'cello.

Ans. We know of nothing of the sort. You must arrange for your use organ voluntaries and such things as suit your need. There is a field here for a publisher.

B. In a recent magazine article on Gounod, he speaks of a Requiem Mass composed by himself about 1841. Has it been published, and, if so, by whom?

Ans. Gounod, having won the "Prix de Rome," spent three years at the Villa Medici, studying Palestrina, and wrote there a mass for three voices and orchestra, given May 1, 1841; the unpublished MS. of which is now in the Paris Conservatoire Library; this is probably the work you refer to.

Elaine. 1. Should the damper pedal be used in four-hand playing on the piano, and, if so, how much?

Ans. Yes, use it, second player, but the less the better.

2. Which do you consider technically the more difficult—Beethoven's Moonlight or Pathetic sonata?

Ans. The Moonlight sonata.

J. A. 1. Name some book, translation if necessary, containing lives of the most noted modern piano writers, such as Brahms, Grieg, Seiss, Sitt, Krause, etc.

Ans. *Manual of Music*, Manual Publishing Company, Chicago.

2. What are the best editions of Chopin, Mendelssohn, and Schumann?

Ans. To our mind those which contain the fewest fingerings. The pupil who is able to play these composers should have mastered the principles of fingering; the best edition for him is the one with the best paper and the clearest notes. As all editions, save the original editions, are elaborately fingered, it is hard to answer your question.

3. Name the best German dictionary for translating the German explanations in the Cotta edition.

Ans. We prefer Dr. Friedrich Kochler's *Vollstaendigstes englisch-deutsches und deutsch-englisches Handwoerterbuch*, Schoenhof, Boston.

S. A. F. My teacher spends at least a quarter of my lesson-hour in general conversation. What shall I do?

Ans. Leave him. Let him know why. Other pupils may be benefitted by your honest treatment of his dishonesty.

Mechanic. Please give phonetic spelling of: Antonin Dvorák, Ignace Jan Paderewski, Leschetizky, Diabelli, Johannes, Reszke, Arue.

Ans. Approximately: An-toh-noon Dvor-tschack, Een-yatz Yan Pad-er-eff-ske, Lesch-et-it-z-ke, Dee-ah-bel-ly, Yoh-han-nes, Ret-s-ke, Arn.

2. Is there a pamphlet in existence giving pronunciation of composers' and artists' names, past and present?

Ans. Not to our knowledge.

REVIEW OF NEW MUSIC.

N. B.—Music intended for review in these columns should be addressed to Louis C. Elson, New England Conservatory, Boston, and should not be stamped in any manner.

The O. Ditson Co.,
Boston, New York and Phila.

The Good Shepherd.	} Van de Water.
Treasure in Heaven.	
The Penitent.	
The Publican.	

These four songs are published under the title of "Offertory Solos," and deal impartially with all the voices, for they are for soprano, alto, tenor, and baritone or bass, in the order named. All are very melodious, have good recitative passages, and pleasant harmonies. While not at all deep or intense, the set is decidedly popular.

There is a Tavern in the Town. F. J. Adams.

A College song of much popularity, but of no musical worth.

My Nannie.	} Maude Valerie White.
Amour Fidele.	

Two songs for moderately high voices, the first reaching G, the second F sharp. Both are well constructed. The second is, in some degree, a pasticcio, containing acknowledged reminiscences of earlier songs of the composer. The meaning of this is not quite clear to the reviewer, but the effect is not, in any wise, disjointed because of it.

Polly Willis. Dr. Arne.

A good old English specimen. It is for tenor voice, bright and dainty, and has a very effective accompaniment. Compass D to G.

The Wraith of a Song. Chas. Marshall.

One of the passionate love songs of the modern type; intense, but not very intricate. Its refrain is even a trifle jingly. The compass is given incorrectly on its title. Its highest note is A flat.

Whispering Sea. Frank Collins.

Sailing to Sweet Kathleen. Malone.

Happy Times in Georgia. Lind.

Don't Forget Old Ireland. Collius.

These are all minstrel songs of the conventional pattern. "Old Ireland" inspires a great many songs at a distance that are not

nearly as good as the home-made article. Of course, "Happy times in Georgia" culminate in a dance in schottische rhythm.

Just to trust him. Jules Jordan.

A sacred song, which suffers a little from third and sixth disease, but which is melodious to the point of being musical sugar. It has a quartet as finale, and is likely to become very popular.

The Patti Waltz Song. J. N. Pattison.

Of the making of Waltz songs there is no end, but, after all, these works are only the higher order of trash. This work is tuneless, rhythmic, and brilliant, and displays a soprano voice effectively; therefore its mission is entirely accomplished. It goes as high as B.

Alone. Theo. Bendix.

Romantic and tuneful. It says nothing startlingly new, but it is, at least, graceful and unforced. It is for alto voice.

We have also received from the Ditson Co. a set of easy nursery rhymes, set as piano pieces by E. Mack, which may be used as a first recreation with very infantile pupils, and are entitled "Happy Days of Childhood." Another set is by C. Reed Lee, and is called "Summertime Thoughts," and these are a little more difficult and decidedly better than the nursery set. Best of all is a set entitled "The Young Player," in which Thomé, the excellent French composer, has given something worth while to beginners, just as Carl Reinecke did a few years ago.

Of other, more difficult, piano music we may mention the following reprints: "Walther's Prize Song," arranged by Bendel; Lack's Caprice, "Pendant la Valse," arranged by Joseph A. Hills; and another Caprice, by Loge, entitled "La Gracieuse." All three can be recommended.

Messrs. Novello, Ewer and Co.,
London and New York.

Morning and Evening Service. Henry J. King.

Morning and Evening Service. H. W. Parker.

Both of these are for the use of Episcopal churches, and both have the office of Holy Communion included. The first is in B flat, the second in E. Both are richly harmonized, and have effective choral as well as solo numbers; but the second is the more powerful work of the two, and has some excellent contrapuntal touches. The two services can be highly recommended to organists of the English Episcopal church.

I will go forth in the strength of the Lord God.	} Hugh Blair.
O praise God in His Holiness.	

Both of these short anthems are commendable for the easy leading of the voices, which is apparent throughout their harmonies, and the dignified tone, which is their characteristic.

Among other works received from Novello, Ewer and Co., we may mention "Merrily fly the Hours," a bright four-part song by Sydenham; "Ring the Joy-bells," of similar character, and by the same composer; and most especially a noble, though short setting of the Lord's Prayer, by Barnby. The last named work is a fine specimen of what a good contrapuntist can do in a short space.

S. Brainard's Sons Co.,
Chicago.

Romance Poetique.	} Emil Liebling.
Romance Dramatique.	

These two piano works will find a welcome in the repertoire of advanced players. Especially attractive is the central theme (or Countertheme) of the first, and the bold modulations of the second are not without their charm.

Messrs. Miles and Thompson,
Boston, Mass.

Six Melodies. E. Paladilhe. These six songs are peculiarly characteristic. They are entitled "Cuban Song," "O Dearest Babe," "Maid with Flaxen Hair," "Dearest Love," "Rondo of Provence," and "I Told the Stars in Heaven." The Cuban Song is a thoroughly Spanish theme, and all of the set have a flavor of the countries which they represent. Paladilhe has not a great amount of profundity, but, at least, he has the knack of catching the spirit of the folk-music of many different lands, and of reproducing it without any loss of its flavor, which is about as difficult as to decant champagne without losing its sparkle.

LOUIS C. ELSON.

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A Monthly Music-Review.

GEORGE H. WILSON, Editor and Publisher.

LOUIS C. ELSON,
HENRY E. KREHBIEL,
PHILIP HALE,
W. J. HENDERSON,
BENJAMIN CUTTER,

} Associate Editors.

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PUBLISHER'S NOTICES.

The attention of readers is directed to page six of the advertising department of this paper, where is given in detail a plan by which Symphony-concert Season Tickets in Boston, Brooklyn, New York and Chicago, for 1892-93, Worcester Festival Season Tickets for next September, and Cincinnati Festival Season Tickets for next May, may be had in return for some little effort to increase interest in the HERALD.

Copies of the admirable photograph of the Boston Symphony Orchestra from which the Half-tone process picture given away with the January HERALD was made, are for sale. They will be sent by mail on receipt of \$2. The photograph was taken in December, 1891, and represents Mr. Nikisch and the orchestra on the stage of Boston Music Hall. It is a unique achievement in photography, the likenesses are excellent, and it is the only photograph of the orchestra in existence. The size is about 18x12. Copies of the Half-tone process picture of the Boston Symphony Orchestra will be sent by mail on receipt of 25 cents.

A CHRONICLE.

Every year after the regular season at the theatres has come to an end there is what may be called a "silly season," when all kinds of cheap and inferior nonsense is let loose upon an unoffending public. This season has its counterpart in music in New York. That unfortunate city is burdened with the existence of a lot of ignorant speculators, who know nothing whatever about music and have less feeling for art than a deck-hand on a Mississippi steamboat. From Henry E. Abbey down to James W. Morrissey the whole crew of these speculators is engaged in a ghastly struggle to get money by pretending to be public benefactors in art matters. Mr. Abbey, by reason of the magnitude of his speculation in artists, preserves an appearance of worth, but Mr. J. W. Morrissey, Mr. Oscar Hammerstein and the rest are engaged, as a rule, in projects which are artistically silly and discouraging.

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Mr. Morrissey has not announced any season of English opera this year, and for that the public and still more the critics ought to be profoundly thankful. The seasons of grand opera in English which Mr. Morrissey has given at the Grand Opera House in New York are among the most dreaded memories of my life. Those were the seasons in which Signor Tagliapietra was exploited as a great baritone and Attalie Claire as a great prima donna. If you never saw and heard Attalie Claire as Arline you do not know anything about her capacity for artistic obliquity. However, that's a mere digression. What I wished to speak of was the silly season in music, when Morrissey's schemes fill the daily newspapers of Gotham, together with the wildest praises of De Wolf Hopper, Digby Bell and (as the dudes say) that sort of thing. Every morning when you pick up your paper you are confronted with a big headline—"Plans of Manager Askin," "Mr. Morrissey's Season of Opera," "De Wolf Hopper's New Part." You read a lot of stuff and nonsense all to "boom" these people in a manner that no serious musical artist like Rummel or D'Albert or Camilla Urso ever enjoys. And you throw down your paper and say: "How is it that these daily papers print good criticism on one page and on another this sort of stuff?"

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Gentle reader, let me tell you this: the musical critics, whom you and the rest of the public hold responsible for all the musical matter in the dailies, have nothing to do with this puffery of small fry. They dislike it a great deal more than you do, but they are altogether powerless to prevent it. The secret of it all is tickets—tickets for the publisher, tickets for the proprietor, tickets for the editor-in-chief, tickets for the managing editor. These people never go near the symphony or the chamber music concert, never go to the piano recital (except when it is a fashionable craze—Paderewski), never look upon music as an art at all. But the comic opera, the popular concert, Patti and Morrissey claim them for their own. They go to this kind of show two or three

times a week and they furnish tickets to all their friends. What is the result? The managers of the silly season have a "pull" that no musical critic can withstand, because it is exerted on those in authority.

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Harry Askin, manager of Digby Bell's Company, can get anything he wishes in most of the New York papers. If a critic goes to the first performance of a new operetta under Askin's management, and insinuates that the work is not a boon to the human race, Askin calls on the managing editor the next day and two days later the paper will contain a notice, not written by the musical man, stating that Digby Bell's new opera has made a tremendous success, that there are more encores than were ever before known in that theatre, that Mr. Bell's part gives him finer opportunities than he ever had before in the whole extent of his career, and so on *ad nauseam*.

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Now then, you have the secret of the "pull" which these persons have with the New York daily papers. I know whereof I speak. I know one musical critic, who labors in the same town with me, who is doing his level best to be scrupulously honest in an office where no less than three persons in authority are doing all they can, short of a positive command or a dismissal, to make him dishonest.

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If this sort of thing stopped at the comic operetta, it would be bad enough, but still it could be borne; but it goes into the opera, the grand opera. Every one knows that all sorts of unmusical persons, who never set foot in the concert room, go to the opera. The newspaper owner, editor, managing editor, *et id omne genus*, are no exceptions. They like to go to the opera, too. But they take their opera in the same spirit as the other unmusical persons, and if they find themselves brought face to face with a serious art work, they don't understand it and they don't like it. Therefore they wish their musical critic to condemn it, and to praise the meretricious, superficial thing which they do understand and like.

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The person outside of the daily newspaper business has no idea how far this thing goes. I know of one managing editor in New York who refused 12 applicants for the position of musical critic because they were admirers of Wagner. He said to one of them, "I wish the Abbey season of Italian opera to succeed. I intend that it shall succeed. You can't have the position, because you're one of these — Wagnerites." Of course in the mind of a man like that any person who admired Brahms or Tschaiakowsky or even Grieg would be considered a Wagnerite. I tell you the man who sets out to write honest music criticism from a high standpoint for any daily paper in the city of New York (except the *Tribune*, where Mr. Krehbiel is absolutely free from interference) has a mighty hard row to hoe, and only a man who does not care a sixpence whether he is discharged for being too honest ought to make the attempt. The man who is under the necessity of keeping his position will have to yield to the authority of the higher powers.

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When I began to write this "Chronicle" I had in mind to say something about the recent so-called Patti festival in New York, and I may as well say it now. I do not wish to

get the editor of this paper into a libel suit while he is away chasing the Secretary around Europe, so I will not say that the Patti festival was a swindle. I wish it distinctly understood that I do not say that it was a swindle. If any one thinks so, he does it of his own accord and I decline to say that I approve of his thought. But I will go so far as to say that I do not think that Messrs. French & Morrissey cared very much whether the people in the Madison Square Garden heard Mme. Patti or not.

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No one ever accused Patti of possessing a voice of heroic proportions. So when she stood at one end of the Garden and hundreds of persons sat at the other end, I think they must have believed that Patti was singing by seeing her mouth move. They certainly never heard anything more than a few scattered high notes. Patti didn't seem to care much either. I noticed that she saved her voice just as carefully as she did recently in her operatic performances. She is a smart woman.

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The chorus, which sat around most of the evening and led the applause for the principals, was a magnificent body. I have heard some big choruses and some fine ones; but I never heard a better quality of tone than this one produced. The women's voices were richer than the men's, the contraltos being notably strong and round. It is a mystery to me, and it always will be, how W. R. Chapman can train a chorus, because he is absolutely ignorant of the rudiments of conducting. He does not even know how to beat time correctly. I watched him conducting that chorus and I could not, for the life of me, see how they followed him, for three times out of four his down beat came on the last beat of the measure. The orchestra could not follow him, and no orchestra can.

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The best evidence of Chapman's incapacity was given at the rehearsals for his last Metropolitan Musical Society Concert. Alexander Lambert was engaged to play Liszt's Hungarian fantasy. A few days before the rehearsal Chapman went to Lambert's house to go over the composition with him. I saw Lambert afterward and he told me that he was afraid Chapman would not conduct the work very well. Sure enough, at the orchestral rehearsal they went over the first two pages *six* times, and the orchestra, composed of first class men, found it utterly impossible to keep together because Chapman's beating was inexplicable. In disgust Mr. Lambert left the piano, went home, and did not appear at the concert. And yet Mr. Chapman is employed as conductor of half a dozen choral societies, and—to give him due justice—his choruses sing well and with precision.

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Speaking of conductors reminds me that Anton Seidl has been engaged as one of the musical directors for Abbey & Grau's next season of opera. All kinds of comments have been made on this engagement, and I may as well be permitted to make mine. If any one is laboring under the delusion that this means domination of German operas or German methods in the coming season he should dismiss the idea as soon as possible. Maurice Grau is a Frenchman and his whole knowledge, experience and taste in music are French. Henry E. Abbey knows nothing whatever about the matter, but does just what Grau tells him to do. Mr.

Seidl has been engaged simply because Gran has seen that there is a demand in New York for Wagner, and because Jean de Reszke is anxious to appear in more Wagner rôles. The Polish Tenor wishes to sing Tristan, and, provided some one can be secured to sing Isolde, the most wonderful of Wagner's music dramas is very likely to be given. It can be given in Italian, but the dramas of the "Ring" cycle are out of the question. Jean de Reszke could no more sing Siegfried's first act than Campanini. The only tenor on the so-called Italian stage who could touch the part is Tamagno; and with six months' study and training under Richter or Seidl he would make the greatest Siegfried ever seen. But Jean de Reszke—no. And where, oh, where is the Brünnhilde?

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Mr. Seidl will conduct the Wagner works and possibly one or two other operas which are built on the Wagner lines, but he will not dominate the season. The repertoire will continue to be chiefly French and Italian. There is talk of producing "Esclarmonde" and also Reyer's "Sigurd." The former would probably succeed, because it is a brilliant theatrical spectacle and purely French. The latter would be likely to fail. It is Wagner and water, with a great deal of water. I believe the Americans like their Wagner straight.

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There is a story afloat to the effect that New York friends of Mr. Seidl have subscribed \$50,000 to establish for him a permanent orchestra. This story has not yet been confirmed, and I personally have little faith in it. Mr. Seidl's best friends are in Brooklyn, where the Seidl Society gives him loyal support. In New York his warmest admirers, I regret to say, are persons who are all on the free list at his concerts, though they did pay at the German opera. However, their chance to do a big thing for Mr. Seidl was at the end of the opera season, when a bold move on their part would have re-established German opera in New York with Seidl as conductor. About that time Mr. Seidl's friends were conspicuous by their absence. I shall believe in that \$50,000 permanent orchestra when I see it.

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Marie Roze, it is announced, is in Paris putting the finishing touches to a grand opera libretto based on a story by Lamartine. The music is to be written by Henry J. Wood. In the mean time the man who now says he was not Marie Roze's husband during the 12 years in which he publicly called her his wife is unsuccessfully endeavoring to convince New Yorkers that he has a second Marie Roze.

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Part VIII. of W. Ashton Ellis's translation of Richard Wagner's prose works has appeared. It contains the conclusion of "Wieland the Smith," and the beginning of "Art and Climate." It is a truly Herculean task that Mr. Ellis has undertaken, but one for which he is admirably fitted. He deserves the gratitude of every lover of Wagner for his indomitable efforts to widen the knowledge of that master's ideas among English readers.

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At the last of his series of seven historical piano recitals in New York, Franz Rummel performed a group of compositions by composers resident in America. They were Dr. William Mason's "Dance Antique," Otto Floersheim's "Lul-

laby," a Gavotte of Frederic Brandeis, and E. A. MacDowell's "Witches' Dance." It was pleasant to note that these works stood well the test of comparison with compositions by European writers of note. Mr. Floersheim's "Lullaby" pleased by reason of its graceful melody and effective harmony. Mr. MacDowell's number was charming in its daintiness and the airiness of its atmosphere. Mr. Rummel played these little works with the utmost care and earnestness, as he did everything else in his series. His seven recitals were a splendid achievement. Simply as a feat of memory they were notable, for they consisted of 110 compositions, embracing all schools of piano music from the time of Byrd to the present. As a demonstration of the nobility of Mr. Rummel's art the recitals were very brilliant. There is a bare possibility that Mr. Rummel may be induced to remain in America and teach. If this possibility becomes an accomplished fact, it will be cause for general pleasure.

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Speaking of piano playing reminds me that there was once a pianist named Rafael Joseffy. It has been a source of regret to his legion of admirers that he disappeared from the public gaze some time ago. Now, however, the *Musical Courier* announces that he will come before the public again next year. Among other things he will play Martucci's concerto in B-flat minor and probably Sinding's concerto. The latter work is highly admired by several artists of repute.

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If the Music Hall Company of New York carries out its plan to complete the building at 57th st. and 7th ave. by making an addition at 7th ave. and 56th st., and using that addition to enlarge the stage so that it may be used for operatic performances, the Metropolitan Opera House will have a dangerous rival. The stockholders of the latter house are determined to oppose German opera, which is so serious a form of art and has such serious patrons that it interferes with their fashionable diversions. But there are thousands of lovers of German opera in New York and Brooklyn and it might not be impracticable, if the proper steps were taken, to secure sufficient support for a season at the Music Hall. At any rate the experiment is worth trying.

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I hope that every reader of this paper will give due consideration to Mr. Hale's pertinent remarks on the operetta—or comic opera, as it is commonly miscalled without proper reverence for "Figaro," "Il Barbiere" and "Crispino e la Comare." I sympathize with Mr. Hale. He lives in the happy city of Boston where the operetta is not so frequent as it is in New York, where my lot is cast. How would he like to live in a city where there are sometimes four "comic opera" shows going at once? Mr. Hale is right in saying that the managers have no right to shift the responsibility for the production of rubbish to the shoulders of the public by saying that the public demands that sort of thing. The "public" is a fine scape-goat. The truth is that the public is not homogeneous. It consists of widely varying classes. There is a public for clean, honest, dainty operetta—even when it is written by Americans. The success of Smith and De Koven's "Robin Hood" proves that. If there were no such public, a work like Gilbert & Sullivan's "Patience" could not have run six months at the worst theatre in New York (the Standard) and earned nearly \$100,000. The receipts for its last week were \$6,300. Wang, "The Lion

Tamer," "Castles in the Air," and the rest of those things, never did any better than that. Yet I remember distinctly that John McCanll rejected a libretto by H. C. Bunner, the well known poet and novelist, on the ground that it was "too good for the public." It may have been too good for the public with which Mr. McCanll was acquainted.

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The fault is not in the public, but in the managers. How many of them are men of artistic feeling or culture? How many of them can appreciate a work like "Iolanthe?" How many of them would have produced it as an original work, not having been invited to the attempt by its London success? The best answer to the last question is a bit of history. James C. Duff was in England when "Pinafore" was produced. As soon as he saw that it was a success there, he started for America with the text and music in his satchel and the stage business in his head. For four months he danced attendance on the New York managers trying to induce some one of them to go into partnership with him (for he had no theatre) and produce "Pinafore." The newspapers had not taken up its London success and nothing was known of it here. English comic opera was *terra incognita* to New York managers, and with one accord they laughed at Duff. He finally succeeded in renting the Standard theatre. "Pinafore" ran there five months and Duff made \$50,000. That summer the steamers were loaded down to their shear-strakes with managers going abroad to hunt for more "Pinafores." And ever since that they have continued to go abroad.

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I know two men in New York who, having studied the English, German and French models, wrote an operetta in the year of grace 1881. Every manager who could be induced to hear it said it was good. But not one of them really knew whether it was or not. Not one of them would risk its production. About three months ago Rudolph Aronson, being in straits for material, accepted this operetta and put it away in his safe. If the "Child of Fortune" had failed, the public would have been surprised by the production of an American operetta at the Casino. The "Child of Fortune" is a success; and Mr. Aronson has gone to Europe in search of novelties. The next time he is "in a hole," he will probably produce the American work. As I have a personal interest in that operetta, having devoted six weeks of an otherwise sane career to the construction of its libretto, I shall await its fate with a not unnatural curiosity.

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"L'Amico Fritz," like "Cavalleria Rusticana," will probably have its first American production in Philadelphia. This is a fact worth bearing in mind. Gustave Hinrichs, the energetic conductor of the American Opera Company, is doing good work in the City of Brotherly Love. His chorus and orchestra are better, in some respects, than those which Chicago, Boston and New York heard under Vianesi last season, and the principals of the company are at least endurable. The best all-around performance of "Cavalleria Rusticana" which I heard last season was the first one in Philadelphia with Selma Koert-Kronold, Helen Dudley Campbell, Helen Doenhoff, Guille and Del Puente in the principal parts. I have no doubt that Mr. Hinrichs will give a very respectable production of "Friend Fritz." He

is also to give "Die Walküre" and some other Wagner works in English. I fear he will find that a more serious undertaking.

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Interesting news from Chicago which lately found its way into the daily papers was that there was a deficit of \$53,604 on Theodore Thomas's first season in Chicago, and that each of the 52 guarantors had been called upon for \$1,000. It is a great pity that this is true, especially after all the bitter things which Chicago newspapers said about New York's inability to support an orchestra. Mr. Thomas was induced to leave New York for the wonder-city of the West and his first season ends with Chicago papers criticising him far more severely than any New York daily ever did and a larger deficit than he ever had in the effete east. In the meantime I beg leave to call the attention of the Chicago papers to the following significant facts: the Philharmonic Society of New York gave 12 subscription performances and 3 extra (memorial) concerts in the course of the season just ended; the Symphony Society gave 12 performances; the Boston Symphony Orchestra gave 6; the New York Symphony Orchestra (not Society) gave five Young People's Concerts and Sunday Evening Concerts for nearly 5 months; Anton Seidl gave nearly five months of Sunday Evening Concerts. Thus exclusive of single concerts, such as 4 Orchestral Concerts by Paderewski, etc., New York enjoyed more than 75 orchestral performances. The only poor houses of the season were those of the Young People's concerts, and the only enterprise which lost any money was the New York Symphony Orchestra. Everyone of the enterprises will be in operation again next year, and will prosper. In Boston a similar state of success existed. Yet I am quite confident that I shall continue to read statements in Chicago papers that Chicago is the great musical city of the west, and that its energy and culture and glory and splendor are—as everything in Chicago is—equal to the finest in the world.

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Now having said these few words, let me add that I believe that Chicago is fully capable of appreciating and pecuniarily supporting high class concerts such as Mr. Thomas can give. If his orchestra has not been perfect, it must be remembered that this was his first season, and good orchestras cannot be manufactured in a day. Mr. Thomas has no superior as a drill master and his forces will unquestionably show improvement next season. Moreover, he will eventually bring his audiences to a love for the class of music which he performs if they do not love it already. Neither Mr. Thomas nor music lovers in Chicago should be discouraged by the outcome of the first season.

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Sir Augustus Harris's London Company is one of uncommon strength in men and considerable weakness in women. Mme. Eames-Story is the singer on his list from whom most may with any certainty be expected. Miss MacIntyre is a useful, but by no means brilliant soprano, while Sigrid Arnoldson, Mlle. Quiding, the new Danish singer, and Mlle. Calvé, a debutante, are practically unknown—or at any rate very uncertain—factors. Mme. Albani and Mme. Nordica will be on hand, as usual, and no doubt will exercise that attractiveness which they always part with when they take steamer for the land of dollars. The contraltos

are Mme. Guilia Ravogli, who is admired in London quite as warmly as she was disliked here, Mlle. Deschamps and Mlle. Passama. The tenors are Jean de Reszke, Bötöl, Van Dyck, De Lucia, Hedmond and Dimitresco. I really cannot see what Sir Augustus Harris wants of Bötöl, except his high C. The basses and baritones are Lassalle, Edouard de Reszke, Böme, Tsehernoff, Plançon, Alramoff and some smaller ones. Taken all in all it is a better company than that to which Abbey & Grau treated us last season. I sincerely hope, however, that it is not better than that to which we shall be obliged to listen next year. Since we have been forced to give up serious attempts at art and to forego that form of operatic entertainment in which the lyric drama is deemed of more importance than the glorification of singers, I hope that we shall have only artists of high rank, and shall not be compelled to listen to any more such singers as Guilia Ravogli, Signor Martapoura, Signor Mangini-Coletti, Signor Viviani and M. Vinche. But I am troubled with forebodings.

W. J. HENDERSON.

THE EDITOR AND THE SECRETARY.

CHAPTER II.

In Bavaria: Liszt's "Saint Elizabeth" at the Munich Opera; Handel's "Saint Cecilia" Ode by the Academy Choir. In Italy: A Chat with Verdi; Some Letters of Columbus; Easter Sunday in Rome. In Austria: Mascagni's "Friend Fritz" and Massenet's "Werther" at Vienna; A Word with Brahms.

MUNICH.

The Orient Express from Paris east is a luxury. The compartment cars are a parlor and sleeper combined and the train ensemble includes a dining car. A speed is maintained most gratifying to an American forced for a while to endure European slowness. This train bore me to Munich where I heard two musical performances of interest. The Court Opera of the Bavarian Capital is proud of its history which is brilliant with artistic successes, those of recent years being associated with Wagner and his generous patron Ludwig II. To-day the ensemble of the Court Opera reflects Wagner's spirit of thoroughness, and his desire for artistic truth. The orchestra and chorus can be highly praised, and, as it was my good fortune to see performed a work which makes large demands on the resources and taste of the stage mechanic, the painter and costumer, I am enabled to write strongly of their collective success, for while I have seen grander spectacles, I remember no stage scene more beautiful or artistic than the apotheosis in "St. Elizabeth" as shown in Munich. "St. Elizabeth" was originally written as a cantata and in this form was given some years ago in Boston. This adaptation for dramatic performance was an after-thought, and I believe, was not completed until after Liszt's death, though the plan had his sanction. I cannot think of an opera-manager in our country daring to produce "St. Elizabeth." It is hardly theatric in the heated sense of the term. By this I do not mean that it is not pictorial, it is distinctly attractive from the pictorial side, but they are reposeful, serene pictures, save the tableau representing the departure of the Crusaders, the musical theme of which is an ancient melody of the Crusaders.

The element of repose dominates the opera "St. Elizabeth," and this I fear would cause its rejection by an American manager. But in artistic Munich the opera proves a most happy selection. In Germany performances of the work have been frequent, though not numerous. The most interesting single assumption of the performance under notice was Frl. Dressler's Elizabeth. Pilgrims to Bayreuth will recall the charm of Frl. Dressler's Eva in "Die Meistersinger." Elizabeth is a more dramatic part and shows another side of one of the most pleasing of the younger women opera-singers of Germany. It is three years since I heard Frl. Dressler in Bayreuth, and while it may be that the bloom of her voice is now somewhat gone, her approach to artistic maturity has

been rapid. Other good conceptions were the Ludwig of Herr Brucks and the Sofie of Frau Vogl, the last named however, while a physical reality is but a vocal memory. Much credit for the excellence of this performance of Liszt's beautiful work is due the conductor, Herr Fischer, the second conductor of the Court Opera, Levy being the first. It is possible to imagine a more poetical interpretation of the orchestral portions than Herr Fischer brought forth, his dominating qualities being more physical than spiritual, but it must be admitted that he is an excellent all-around conductor. The Munich opera house is plain and comfortable and its habits are musical gentle-folk.

On the evening following the performance of "St. Elizabeth" I heard the choir of the Academy at the "Odeon" the fine concert hall of the Royal Conservatory of Music. The Academy like the Opera is Royal and the Court Orchestra is a factor in all its concerts. The conductor is Herr Fischer and on this occasion the program consisted of Handel's "Ode to St. Cecilia" and Beethoven's Ninth symphony. As I am miles away from the Year-Book I hesitate to say much concerning performances of the Ode in our country. I do not remember hearing it, and, as it is one of the most interesting of the shorter Handel works, taking about forty minutes for performance, I would recommend its study to choral societies. The choruses are sturdy and not particularly polyphonic, the solo parts for soprano and tenor cannot but be gratifying to singers who enjoy interpreting Handel; the tenor part in particular is finely spirited. Frau Weckerlin and Herr Vogl were the soloists. The former is one of the serviceable staff of the opera, who, altho' an indifferent vocalist is a conscientious singer; the latter is a fine artist, whose throat is ironclad and whose style is unimpeachable. I fancy that the choir sings somewhat as the German soldiers fight—with a maximum of zeal and spirit. It is excellently trained, not a phrase in either the ode or symphony was imperfect. There were about 160 singers and the balance of power was excellent. I noted particularly the attention each member gave to the conductor's beat. The orchestral portions of the symphony were well played, though not with that homogeneity of tone that one is accustomed to from the best orchestras at home. The lovely *adagio* was too rigidly read. Herr Fischer should have dreamed a little himself. The "Hymn of Joy" made a stunning climax and long were the moments of applause which the conclusion of the work called forth. The group of soloists, besides Frau Weckerlin and Herr Vogl, included Frl. Blank and Herr Brucks; all four of the Opera. The gentle Munichers reverse our custom, going to concerts in evening dress, and to the opera in less careful attire; but whether concert or opera I found that they gave the same sympathetic attention to the music. While in Munich I visited the superb collection of old instruments in the Museum, and called on Professor Rheinberger, the favorite teacher of composition of so many young Americans, including Chadwick, H. W. Parker, H. H. Huss, and Arthur Weld. Frau Rheinberger I found busily at work on a thematic catalogue of her husband's works now brought to opus 170. Disappointed at not seeing the Professor, who still carries a multitude of official cares connected with the Conservatory and Royal Chapel, I was glad to hear through his kindly spouse of the great interest he takes in the career of his American pupils and that his opinion of Americans in general is so admiring,

ITALY.

From Munich my route lay through a corner of Switzerland to Milan. Ever an enthusiastic lover of nature, I must count this journey the most memorable of any in my life. From Lake Constance to Lucerne, to the Gotthard Pass, to Lugano, to Como! No more can one compare the blue of Constance with the blue that rests on Lugano than speak with due appreciation of the wonderful mountain scenes! Is it gentle Zug from the shore of whose lake the bold Rigi rises; or romantic Lucerne guarded by impenetrable Pilatus and the lesser but no less beautiful Alps; is it the wonderful ascent and descent of the Gotthard Pass encompassed by views sublime, to reach which the genius of man was commanded; is it the milder scene that falls on the traveler as in Italian-Switzerland the contour of the country softens and the lakes of story and of romance appear; all elude the pen!

I heard no music in Milan. Grief for Faccio rests upon the portal of the Scala, where, since his death it is possible to sustain only a very short opera season each year. In the decline of the most brilliant of all Italian opera-houses is there a lesson which my readers themselves may draw; for, admitting that the loss of Faccio was a severe blow, the old time opera of Bellini, Donizetti and the early Verdi was a tottering institution notwithstanding the brilliant endeavors of Italy's greatest conductor and some of his contemporaries to sustain it. It is because there are not yet in Italy a sufficient number of Boitos and Mascagnis to reinhabit her opera-houses that the transition period of that country towards a better operatic state is so gradual. But all signs point to its being accomplished; Verdi's "Aïda" and "Otello" are to many the visible first step; in the works for the musical stage by young Italian writers of to-day is the German influence felt more and more; while a no less sure though perhaps less perceptible factor in benefitting Italian musical taste is the instrumental music of Martucci and Sgambati.

As my way to Rome lay through Genoa I made a halt there. At present two names are talked about in Genoa more than others; they are Columbus and Verdi. Columbus I did not see, but Verdi was charming. The most famous Italian composer spends the winter season in Genoa, and in summer goes to his country place not far from that city. He lives a very quiet life departing from this routine but seldom; he did, however, go to Milan last month on the occasion of the Rossini celebration where his stay was a succession of fetes. After the King and Queen there is no one so loved in Italy as Verdi. At Genoa Verdi lives in the historic Doria palace in the centre of the city. I approached the place with hesitation for I had been told that his manner was gruff, and even if I saw him the session would be disappointing. Nothing could be further from the truth; Verdi's manner was perfection, and he made my call most interesting. His appearance is that of a polished man of the world just entering upon old age; he walks erect, and if he talks with deliberation there is no hesitation in his speech, nor would one think to look at him that he was eighty-one years old. His head sets perfectly upon his rather slight form and his clear gray eyes are kindly. He was dressed in a sack suit of black cloth, his working garb, I fancy, for the room in which he received me adjoins his study. He spoke of his opera of "Falstaff," but as I refrained from "interviewing" him I did not learn when it would be completed but I imagine it is nearly done. Verdi's interest in music in the United States is more than perfunctory, and he is very proud of the popularity that the Requiem Mass, "Aïda," and "Otello" have with us. Incidentally he said that he should not visit the Vienna Exhibition.

Columbus has been dead some years, but there are monuments, memorials and relics of him in Genoa which it would cheer the heart of a Chicago Exposition Commissioner to gather up. Speaking of relics reminds me of a personal experience in Genoa. Of course I wanted to see Paganini's violin which is kept sacred at the City Hall. It seems a very good fiddle. Once each year Sivori, a violinist of renown, plays upon it, but as I couldn't wait eleven months to hear even so important a ceremony I left Genoa without hearing its tone. What visitors to Genoa City Hall stare longest at are the photographs of three Columbus letters. I examined these and noted with pleasure that five hundred years ago there lived a man whose handwriting was worse than mine. (Since evolving this joke I am informed that Mark Twain has copyrighted it.) After gazing reverently (?) at the photographs I asked my guide what evidence there was that they were true copies. Pointing to a pedestal upon which was a statue of C. C., he said that in a silver box underneath were the original letters, also a parchment book once the property of the greatest American navigator. After assuring him that I was satisfied with his explanation, I asked him to open the box. The look he gave me ought to have sent me from the room upon my knees, but it didn't; I merely walked out. Completing the circuit of the Hall, where there are some splendid tapestries, I gave the fellow a pretty liberal fee; then I pointed to the room in which the Columbus letters were. I saw that my liras had taken effect. "Sit here," he said, "and we will see." I sat some time. Finally I was approached by an official, whom I have

every reason to believe was the Mayor of the City, who on learning that I was very desirous of seeing the letters, told me to follow him. I did. It takes three keys to open the gold door of the silver box in which the Columbus letters are, but the Mayor knew the combination. The letters are dated, two in 1504, one in 1506. The most important one is addressed to his bank in Spain authorizing the payment of certain moneys in the event of his not returning from his second voyage. On relating my experience at the City Hall, a Genoese friend was inclined to doubt my veracity, saying that it required a vote of four-fifths of the Common Council of Genoa ere such a privilege was granted!

I heard a performance of "Mignon" at Genoa at the Second theatre. The orchestra was large and there was fervor in plenty among the performers. Most of the audience smoked, and the people in the boxes talked incessantly.

ROME.

Northern Italy is mountainous. The ride from Genoa to Pisa is one of the most interesting to a lover of mountain and sea; for the railroad skirts the Mediterranean. I wonder if others who visit this part of Italy for the first time come as I did with the impression that the country is flat, that agriculture is a horizontal not a perpendicular proceeding? The contour of the country is rugged and one rides among scenery that only Switzerland can surpass.

In Rome I spent Easter morning at Saint Peter's. Easter is a great day at the Pope's citadel, and the spectacle I saw was very imposing. By arriving early, exercising some obstinacy and paying my offertory into the hands of a vergier I had a place within the ring where sat about one hundred Cardinals, Bishops, Monsignors, Priests, etc. A space in front of the bronze Saint Peter—the one whose toe has been worn off by kissing—had been set apart for the service, which was conducted by one of the Cardinals. The choir sat in an elevated perch on the left, adjacent to which an organ that Michael Angelo may have played on when not drawing plans, had been placed. Judged by the choir, music at Saint Peter's is not an object of much solicitude on the part of the Pope; the voices are not agreeable, and the singing is very ragged. An aged priest marked the time, but this was not enough to bring about a satisfactory ensemble. But there was one voice, a Soprano from the Sistine Chapel, which was very beautiful. The music at the Lateran Church where I heard afternoon service on Easter was far better than that at Saint Peter's; although the quality of the voices is less pure and musical than that of the choir of St. Paul's, London, the Lateran choir is well drilled and sings with expression. There is a modern spirit there, also a modern organ. The choir possesses fine solo voices, among them a bass and soprano are notable. Every Sunday at night-fall a choir of nuns sing at one of the smaller churches of Rome. I believe the choir has been celebrated, and for it Mendelssohn wrote. It were better now that the gentlewomen content themselves with memories of former greatness, particularly as the source of their accompaniment is an organ whose antics are simply pitiable.

BOLOGNA.

At Bologna I met Mr. Martucci, who is the director of the Conservatory, and of the orchestra, and is one of the leading pianists of Italy. I did not hear the orchestral concert given under the auspices of the Richard Wagner Society of Bologna, which Mr. Martucci was to conduct the day following my departure, but I quote the program in full as showing the attitude of younger Italy towards the modern movement in music. It was: Prelude from an opera by Normbarga; Prelude "Tristan;" Siegfried's Death and Funeral March; Prelude "Parsifal;" "Waldweben;" "Ride of the Walkyries."

VENICE.

At Venice the music of the Gondolas was the sweetest and most unique I heard. At the local theatre I saw a Ballet, the product of a native of the place; it was more impetuous than artistic. There is an extraordinary lack of horses in Venice, the latest census giving but four and these are brass.

VIENNA.

The iron highway to Vienna from Naples leads through the Simmering Pass; the scenery of which though of unique beauty

is less grand than that on the Gotthard route from Lucerne to Milan. While the engineering features of the Simmering route do not include any of those wonderful circular tunnels, its topography indicates that scientific knowledge and extreme daring laid the trailing path for which huge slices of mountain were sacrificed and gorges of abysmal height bridged. The views are beautiful. Precipitous summits rise thousands of feet almost perpendicular at your side, beneath you is the clearest of rivers bounding gaily along its silvery bed; and while the range of view is usually limited, once or twice as one goes east the valley opens up an extended vista of mountain-top and combatting clouds and sky; given these conditions and a setting sun to illumine and color the spectacle the lover of nature leaves the Simmering region wondering and delighted.

The traveller over this route finds Austria an undulating fertile country. If the peasants do not seem to cultivate every inch of ground as they do in Germany, their industry and habitual neatness are conspicuous. Through Dobling and Baden, outposts of Vienna, indissolubly linked with Beethoven's life, runs the train into still busier suburbs until the threshold of the city is touched. There was no idle moment during my week in Vienna. The Austrian capital is a place of personages and I saw a few. Architecturally Vienna is imposing, the ensemble of public buildings known as the Ring being finer than anything I have seen in Europe. Then there is the nightly opera with Richter and the other conductors; one of the best theatres in Europe, while the musical history of the place teems with Mozart, Beethoven and Schubert.

I was much disappointed to find that I could not remain for the formal opening of the Musical and Dramatic exhibition. Instead of May first it is very doubtful if there is much to dedicate on May seventh, the time now announced for the inaugural. I have made two visits to the grounds, which are a long way out on the Prater, and there was not a vestige of a collection in sight; a few packing-cases were dumped among the carpenters and stucco-workers in the building known as the Rotunda, the same where the Vienna Exposition of 1873 was held; but there was an absolute lack of animate signs. This state of things does not argue that the Exhibition will not be a splendid success, it means that the "usual delay" in completing an undertaking of this magnitude has been experienced. For the purposes of a musical and dramatic exhibition it would seem that the management will have more space than can be filled; for the Rotunda in which it will be held sufficed for the main part of the exposition of 1873. It is admirably arranged and as the Princess Metternich is very much in earnest and has hosts of friends among "collectors" in her part of Europe, she will undoubtedly manage to cover all the bare spots. Just outside the Rotunda is the new Music Hall not yet completed. It is designed to seat about 2000 people, and from the plans will be very simple. Its exterior decorations include medallions in plaster of notable musicians, and are excellent. A broad avenue, perhaps 1500 yards long, leads from Music Hall to the theatre. The avenue will be devoted to cafés, as is the case with the larger part of Vienna proper. A reproduction of "Old Vienna" is to be one of the unique features of the exhibition. Just what connection this theatric jumble of old houses has with music and the drama is a bit obscure. I asked the Princess Metternich about it and she said frankly that it was purely for entertainment. She wants the multitude to come to her exhibition and realizes that a Vienna multitude, or any other, extracts more pleasure from a *potpourri* of panorama, light music and plentiful beer than in handling Beethoven's Sketch-books or gazing upon the room at Esterhaz where Haydn worked. The Princess is right. All the same she is laboring to meet the fullest expectations of that cultivated minority which will come to Vienna because she has said she will prepare an intellectual treat for them. The Princess Metternich is a great organizer and is one of the brilliant women of modern times. The reflection of such an enthusiasm as hers ought to make a republic of Austria in about twenty-five years. Personally the Princess is a good sized woman of about fifty years. Her eyes are lustrous black and her manner and speech are magnetic. She dresses plainly and has the appearance of being a person of affairs. Her home is beautiful and so is she because of the

light of her immense public spirit and extraordinary capacity. I regret not seeing the exhibition in operation. From what I gather of the plans for concerts and dramatic entertainments a somewhat greater stress will be laid upon the latter; yet the management will do much of musical interest outside the exhibit proper. Concerts will be given by the local Philharmonic Society under Richter and the Society of the Friends of Music under Gericke. Those organizations will hear the brunt of the orchestral and choral performances. A most interesting personal feature of the concerts will be the appearance of some of the following eminent European musicians and conductors, who will conduct performances of their own works, namely:—Brahms, Bruch, Bruckner, Bülow, Cowen, Dvorák, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Motil, Nikisch, Rubinstein, St. Saens, Schuch, Sgambati, Svendsen, Sullivan, Tschalkowsky, and Verdi.

I have said that Vienna was a city of personages. At a great parade of the Austrian military I saw the Emperor and hundreds of noble officers bowed down with decorations and gout; again at the dedication of the Radeczky monument the nobility were on parade and a fine sight it was; but it is another class of personages I have in mind, I mean the musicians.

I saw Brahms in his den which is in the fifth story of a sunny apartment near the centre of the city. He is a bachelor and his snuggery has every appearance of being in the loveliest disorder the whole time. This workroom of his is a large place—two rooms in one—big piano, library cases, desks, music, manuscripts all about. Personally Brahms is a hearty robust man, rather short of stature, whose long beard is just turning gray. His eyes are kindly, his voice big and resonant and he has a sincere ruggedness of manner altogether interesting. He was dressed in a comfortable sack-suit and looked as if life was not a burden to him, as if he slept as long in the morning as he chose and took a lot of exercise afterwards. Of his habits of work I gather that he is not methodical, that is, he has no inflexible rule of writing something every day, and I imagine a good many days pass without his putting pen to paper; but when he sets about it and a work like the new Clarinet Quintet results, why, the world forgets for the time that the total output of his pen is comparatively so small. As I had just come from London Brahms was pleased to hear of the success of his Clarinet Quintet and the Piano Trio with Clarinet which Dr. Joachim had introduced at the Monday Pops. On mentioning a wish to see Dr. Hanslick, Brahms offered to show me the way; so we went down five flights of stairs, across a square or two, and up another five flights—Brahms proving himself the best walker of the two. Dr. Hanslick is an honored name in Vienna where for so long he has been the leading conservative critic. He is older than Brahms by about twenty years, I should say. He is slight and short, his hair is white and while one would not call him an old man he moves deliberately and has an air of caution. He is an exceedingly agreeable host and our short talk was very interesting. Among English speaking people Dr. Hanslick has no further been than England, where, about ten years ago, his rather trenchant pen, left a trail of blood; perhaps, were he to come to the United States he would use another ink. At one of the monthly meetings of the Vienna Music Club I met Brahms a second time and had occasion to observe the deference paid him by every one. Goldmark and Ignez Brüll were also of the company. Goldmark, who is said to be at work on a new opera, is a chunky Pole with a great shock of white hair. He seemed a very quiet person, giving courteous attention to the musical program of the evening, which included a new piano and violin sonata by Brüll.

Another evening in Vienna, in the building where the Philharmonic concerts are held, I heard portions of a concert by the Vienna Wagner Verein. The program included three parts of Bruckner's Mass in F minor. Bruckner was present, but he stood some distance away from me among the chorists. The modern school in Vienna count Bruckner to be its prophet. He looks more like a monk than prophet and bears himself with military *hauteur*. His head is white, his face knows no beard, and as he stood with profile in view I wondered how much longer he would be patient for the world to make up its mind that he was the Wagner of the present. Somehow, as I looked at Bruckner, standing so still and

erect and dressed so carefully, I thought of Volkmann, who had harder luck in life than he, of whom it is said, that when everany of his works were being performed he dressed himself in evening clothes, awaiting the call of the audience, which, however, seldom came. I did not remain at the concert under notice long enough to know whether Bruckner received the call of the audience, but I guess there is no doubt that he did.

My guide led me from the Wagner concert, where the audience represented the best culture of Vienna, to another part of the building where the United Male Singing Societies of Vienna were entertaining the Berlin Männechor. Here was a sight! Several thousands of the best Germans in Europe were feasting and singing, and such a good time as they were having; such hearty cheer, such sincerity of friendship! O, yes, I like the Germans. I remained long enough after the sandwiches and beer were discussed to hear some singing. Four of the Vienna societies sang under their respective leaders: of these the Vienna Männerchor under Edward Kremser, well known among our male singing clubs for his lovely part-songs, was by far the best. I learned that there were two hundred and twenty-five singers in all and the body of tone was inspiring. Not only was there a splendid muscularity, great sonority and power in the singing, but in the quieter music a care for expression and a beauty of quality far beyond what I had expected, was everywhere apparent. I note with pleasure that the society will appear during the Exposition under the auspices of the German Singing Clubs of Chicago, who have been invited by the Musical Director of the Exposition to occupy one of the Music Halls for an entire week. Kremser is a fine leader and his singers will make a sensation. I did not hear the Berlin singers, but they, too, will be heard in Chicago in 1893.

I saw Gericke who is just regaining his strength after two years of sickness consequent upon his five years of work with the Boston Symphony Orchestra. He has the warmest words for his friends in Boston and elsewhere in the United States, whom he says he never can forget. Mr. Gericke's marriage to a charming Viennese lady is fixed for next month. At a miscellaneous concert on April 25, I heard among others Van Dyck and Herr Rose, violinist, and leader of the Rose Quartet. Mr. Rose played Sarasate's brilliant Gipsy Dance, showing a fine technique and good tone. His style is less sympathetic than Kneisel's with whom he may justly be compared. The only church music I heard in Vienna was at the Hof Chapel where Hellmesberger conducts. One of Schubert's Masses was sung; the small orchestra was of beautiful quality, but there was nothing in the singing to call for comment. The chapel is very small and service there is much the fashion. After service I waited to get a glimpse of the choir boys who are young aristocrats chosen from leading Vienna families. In their uniforms of blue with sword and gloves, they are about the trimmest little chaps on the face of the earth.

Now for the Opera: "Friend Fritz" was given on April 22, and "Werther" on the 26th. These are two of the current novelties in Europe. While I cannot take space to write at length of either work—and *HERALD* readers have already had the opinion of Hanslick on both—I may at least have a word. Having admiration for "Cavalleria Rusticana," the most vital thing that has come out of Italy in a generation, I confess to finding Mascagni's second opera more artistic. It is a quiet story told by the librettists of "Friend Fritz," and while in his ardor Mascagni has in some places sacrificed a proper lyric poise, the music generally is so refined in character and the workmanship so good that it would be wrong to let the emotional sway of "Cavalleria" dominate one's judgment to the extent of underrating "Friend Fritz." Mascagni wrote "Cavalleira" at a white heat, and in tragic situation he is terribly in earnest, but it is a test of his versatility as well as his musicianship that he succeeds so well in setting to music a story of directly opposite mood—"Friend Fritz" is so pretty as put upon the stage in Vienna. Herr Müller in the title part, though a good actor, has a throaty voice. He is one of the stand-bys at the Vienna Opera. Frl. Beeth was the heroine; she looked the part of the sluggish maiden awakening to love, but her vocal qualities are not interesting. A nice character sketch of the gipsy must be credited to Frl. Warnegg. The other parts were well taken. Hans Richter

conducted the performance, and his care for the singers was always evident: it was the solicitude of one artist for another. The orchestra at the opera is magnificent.

Supplementing "Friend Fritz" was Delibes' exquisite ballet of "Sylvia." The dancing was fine, but the stage pictures and the whole pictorial environment of the work as produced in the United States by the American Opera Company was superior to this.

Massenet waited eight years for the right people to create the parts of Werther and Lottie in his opera founded on Goethe's "The trials of Werther." That he has found them in Van Dyck and Frl. Renard is beyond question. Massenet's librettist has not departed much from the original of Goethe and he has made one of the successful books of the period. The music must be ranked very high: written before "Esclarmonde" it is the artistic pole of that work in every particular. Of changeful mood, now serenely pastoral, now buoyant with love, now dramatic and tragic, the music of "Werther" is remarkable for its truthfulness of expression. Throughout the opera Massenet moves resolutely, never for a moment at a loss, depicting the several scenes with fidelity and with that neatness of touch of which he is master, he has accomplished a work which must rank high in contemporary art. His melodies are very vital, and whether for voice or orchestra are written with a perfect understanding of the vehicle which is to interpret them. The opera is handsomely staged here. A realistic effect of unique character is introduced in the third act, just at the moment of the tragedy: The stage is empty but there is shown beyond the picture of the village. It is Christmas Eve, snow is falling and the voices of carollers are heard; as night falls lights in the windows appear; the village sleeps. The orchestra tells the story of impending evil while the eye looks only upon the quiet scene. It is very effective realism. Van Dyck has reached full artistic maturity. His Werther is great viewed at every point. He sings with a glorious freedom and his voice answers every demand made upon it. Frl. Renard is the best soprano at the opera. Her school is excellent, the voice itself is sympathetic and she has great dramatic talent. She is young and a great career is hers. There is no visible chorns in "Werther" and only a little concerted music; of this that sung by the children in the first act is very lovely and will bear being detached. The opera is all in all one of the most impressive works of the kind I ever saw. The Vienna Opera House is not so regal a place as the Opera of Paris, but its occupants show up well. As in Munich and elsewhere in Germany, the military uniforms add much to the picture which an opera audience makes. Now I am off for Prague, Dresden and Berlin.

April, 1892.

THE EDITOR.

RECENT MUSIC IN LONDON.

HERR HEINRICH LUTTERS, who gave a pianoforte recital at St. James's Hall recently, is not what one would call a magnetic player. He is accurate and businesslike, reasonably tasteful and intelligent, and altogether the sort of artist you praise when you want to disparage the other sort. His interpretation of Beethoven and Schumann is commonplace; and his technique, though trim and gentlemanlike, is undistinguished in quality, and particularly deficient in dynamic gradation, his changes from piano to forte sometimes sounding more mechanical than those of the best sort of clockwork orchestrion.

I seldom now write a criticism of a player without wondering what impression I am producing upon my readers. The terms I use, though they appear to me to be, taken with their context, perfectly intelligible, must suggest the most unexpected and unintended ideas, if I may judge by the way my correspondents take them. For example, on the occasion of Mr. E. Silas's performance of his own concerto at the Crystal Palace, I made, in estimating the work from the performance, a certain allowance for what I called the lack of technical quality in Mr. Silas's playing. By which I meant that Mr. Silas's touch was not that of the trained athlete of the pianoforte, able to bring out upon every step of a rapid scale the utmost and finest tone the instrument is capable of yielding. This power is the foundation of such techniques as those of Paderewski and Rubinstein. There are plenty of excel-

lent musicians and good teachers who can play very brightly and neatly with their right hands, and thump away with the greatest vigor and spirit with their left—who, besides, will not play in half a year as many wrong notes as I have heard both Paderewski and Rubinstein play in half a minute, and who are invaluable as accompanists and professors, but who are never classed with the great pianists. Mr. Silas is a capital player of this class; and as such he was quite well able to play his concerto without bungling, and with a vivacity and agility which would have done credit to a much younger man; but if Paderewski had played it there would have been all the difference in the world in the ringing of the notes. Yet because I expressed this inevitable shortcoming on Mr. Silas's part in technical terms only, without explaining elaborately what I meant, I ran the risk of leading the British mother, upon whose fiat the livelihood of the pianoforte teacher depends, to set him down as a blunderer who plays F natural where he should play F sharp, and does not know how a scale should be fingered. Let me say then, once for all, that players who are not good enough to be above all suspicion of such musical illiteracy, never get themselves brought to my notice by means of Crystal Palace concerts; and that if they challenge my verdict by giving concerts of their own I should either give no opinion at all or else give one about which there could be no possible mistake. I may also state, for the information of those who complain that my standard of criticism is too high, that the population of the world is over fourteen thousand millions; and that to speak of any pianist or violinist in superlative terms in London is to declare him or her one of the half-dozen best in that number. Obviously, to be one of the best thousand requires a very high degree of skill, though it does not entitle its possessor to more than a lukewarm compliment in this column. Always bear the fourteen thousand millions in mind; and you will understand the truth of the remark of Dumas fils, that it takes a great deal of merit to make a very small success.

Madame Frickenhaus gave a recital on Thursday, and had a large audience; but she was not in the vein for Beethoven, and rattled through that beautiful last movement of the *Les Adieux* sonata about twice too fast, as if she had a wager to finish it within a given number of seconds. The effect, of course, was to make that short time seem too long. Knowing that Madame Frickenhaus can do much better than this when she chooses, I retired disheartened at the end of the first part, which concluded with those heavy and barren variations by Saint-Saëns for two pianos, on a theme of Beethoven's. In the meantime Mr. Norman Salmoud had sung "Tyrannic Love," accompanied by his wife, who also took the second piano in the Saint-Saëns piece; and Simonetti, the Italian violinist, had played a couple of pieces by Beethoven and Sarasate in his clever, free-and-easy way, just too free-and-easy to be perfectly classical.

Mr. Manns's benefit at the Crystal Palace was, of course, a huge success, and would have been made so by the unassailable popularity of the beneficiary if it had been the worse concert ever known. Its only fault was that there was too much of it. It began with Mr. Hamish McCunn's overture, "The Dowie Dens o' Yarrow," which has a good musical flight in the middle section, but is otherwise a predestined failure, since it is impossible to tell a story in sonata form, because the end of a story is not a recapitulation of the beginning, and the end of a movement in sonata form is. Mr. McCunn has chosen his subject like a schoolboy, and his form like a pedant, the result being some excellent thematic material spoiled, and another example held up of the danger of mixing *genres* in musical composition, a danger already quite sufficiently exemplified by the follies of Sterndale Bennett in overture composition. Mr. Manns might perhaps have given the work a more consistent air by a melodramatic treatment of the opening section; but as this would have been an artistic condescension as well as a forlorn hope, it is not to be wondered at that he did not attempt it.

The most noteworthy event at the concert was the first appearance in England of Gabriele Wietrowetz, who bounded into immediate popularity on the back of Mendelssohn's violin concerto. She has been thoroughly trained, and has abundant nervous energy; but her performance of the work was only a highly finished copy of the best models. It left me quite in the dark as to her unaided

original capacity. Not that she is a mechanical copyist: she seizes on her model and assimilates it with an intensity which amounts to positive passion. Whether she can interpret for herself at first hand remains to be seen.

Another artist who was new to me was Madame Marie Mely, whose voice, though somewhat worn, is still one of rare beauty. Unfortunately she does not appear to have learned what to do with her middle register, which is veiled and uncertain; and this defect, with a certain languor in her delivery—possibly the effect of indisposition or nervousness—and the characteristically Italian vein of tragedy in the song she chose ("Pace, pace, mio Dio!" from Verdi's *Forza del Destino*) rather perplexed the audience, in spite of the peculiarly fine and touching quality of some of the singer's upper notes. Mr. Andrew Black got—and deserved—much applause for Vanderdecken's scene from the first act of *The Flying Dutchman*, which can only be made effective by one who knows how to handle his voice all over, from top to bottom, like a competent vocal workman. Beethoven's Choral Fantasia, the slenderest measure of justice to which always enchants me, was played by Miss Fanny Davies. To those who cannot understand how anybody could touch a note of that melody without emotion, her willing, affable, slapdash treatment of it was a wonder.

The Philharmonic concert last Wednesday was better than the previous one. The worst of this admission is that the Philharmonic is certain to presume on it by so neglecting its next program that it will be necessary to invent some exceptionally poignant form of insult to flog it up to the mark again. It is the most troublesome of Societies, this old Philharmonic, without conscience, without manners, without knowledge to distinguish between Benoit and Beethoven or Moszkowski and Mozart except by tradition, unable to see anything in its own prestige and its great opportunities except a pretext for giving itself airs. We all do our best to keep it going, sometimes by coaxing and petting it, sometimes by cuffing it when it gets too exasperating, not unfrequently by telling the innocent public lies about it, and giving it the credit that is really due to Manns, Richter, Henschel, Hallé and others. There is nothing to prevent the band being the best in the world, and the concerts from leading music in Europe, except the belatedness of the directorate, which at the present time includes a clear majority whose ages range from fifty-seven to seventy-one. As none of these gentlemen would have passed as specially advanced musicians thirty years ago, and as since that time there has been something like a revolution in music (the position may be faintly realized by recalling the fact that *Lohengrin*, now more hackneyed than *Il Trovatore*, provoked a furious controversy on its production here as a daring novelty in 1875, when it was twenty-eight years old), I think I may fairly say that the placing of them in a majority shows that the society takes no real thought or trouble about electing its Board, particularly as there are plenty of vigorous and up-to-date members to choose from.

The chief event at this last concert was the playing of Beethoven's E-flat concerto by Madame Sophie Menter. Poor Beethoven came out of it better than I expected. When the joyous Sophie lays her irresistible hands on a composer who has anything of a serious turn, he seldom escapes in a recognizable condition. I have seen her leave Weber and Schumann for dead on the platform. To see her play a Beethoven sonata in her puissant, splendid, tireless manner, without any perceptible yielding to its poetry or purpose, and yet presiding over its notes and chords with a certain superb power, is a spectacle that never palls on me. In the concerto, however, Beethoven, though somewhat put out of countenance at first, finally rose to the occasion, and gave her all she could manage of the softly brilliant, impetuous revelry which suits her Austrian temperament and her Lisztian style. At the end came the usual burst of Menter worship; and the Joyous, exalted by the occasion, returned and played Liszt's Erl King transcription. The symphony was Raff's *Lenore*, in which a great point was made of the crescendo of the march. The opening pianissimo was certainly successful enough; but the climax ought to have been much more magnificent. It is not enough for an orchestra to be able to coo: it should be able to thunder as well. The *Lenore* symphony

requires rather more study and stage management, so to speak, than a Philharmonic conductor can be expected to give to it unless it has a special attraction for him; and so I do not blame Mr. Cowen for having failed to excite the audience sufficiently to conceal the weakness of the work as a symphony, especially in the last movement, which will not bear cool examination, notwithstanding its one really imaginative theme and the clever picture of the night scene before the arrival of William's ghost. It is odd, by the bye, that the program-writer never points out that William's appearance is preceded by a Wagnerian quotation of the phrase in which Vanderdecken speaks of the resurrection that is to release him from his curse. But your born program-writer is always so much bent on pointing out some marvellous harmonic surprise caused by a masterly resolution of D, F, G, B, into C, E, G, C, that he seldom has time to mention matters connected with the poetic basis of the music. Except in this last movement, which ended rather raggedly, the performance was careful and precise, showing that its preparation had not been altogether perfunctory. Still, it was far from being as perfect as that of Mr. Villiers Stanford's *Edipus* prelude, in which the composer's imagination occasionally gets the better, for once in a way, of his scholarly trivialities. The *Rex* theme might have been more broadly handled by Mr. Cowen, even at the cost of comparative roughness: otherwise, the band made the most of the piece.

G. B. S. in *London World*.

THOMAS IN CHICAGO.

In view of the stupid criticisms on Theodore Thomas which have appeared in some quarters the following sensible article from the *Chicago Presto*, though it is now a few days old, is worth reading.

"On Friday and Saturday the last public rehearsal and evening concert of the Chicago Orchestra for this season were given, a request program being presented. It is proper now to take a short retrospective view of the season's work, as well as a glance at the aims of the promoters of the orchestra scheme and their fulfilment or non-success.

"The list of works presented below shows very plainly that the standard of the programs has been high. Even the four 'popular' concerts, contained no numbers which might bear out to the cultured mind the definition of the word 'popular' as applied to music, *i. e.* trash.

"Mr. Thomas has had represented upon the programs quite all of the great composers and many of lesser note, and the selections have been of the highest order. As to the playing of the orchestra, the improvement from the first concert has been marked. It must be confessed that the opera season and the comparatively small number of rehearsals as well as out of town trips, have interfered to a great extent with its progress toward artistic perfection, but it must be remembered that there has been a financial feature to be carefully considered, and these shortcomings on the artistic side may be directly charged to this. However, it must be admitted by those unblinded by prejudice, that the work of the orchestra throughout the season has been fully up to and even beyond, the standard for a first season's work.

"Some of the musical editors of the daily press of Chicago have all along manifested an unfriendly feeling toward the orchestra and its work, forgetting that 'Rome was not built in a day,' and also forgetting that this scheme has been carried along as an experiment, in a certain sense. It is absolutely impossible to carry through an undertaking such as the establishment and successful building up of a great educational organization as the Chicago Orchestra was intended to be and undoubtedly is, without some mistakes being made. These critics, who have found much fault with the Orchestra and its work, and have denounced certain things as unwise and worthy of blame, have not as yet given to the promoters of the scheme or the public generally, any plan for remedying the evils their keen intellects have discovered.

"The *Presto* does not come forward as an apologist for Mr. Theodore Thomas. He needs no one to act in that capacity. We deprecate gush and its kind and we only plead for fair judgment such a magnificent undertaking should receive, and the helping hands that should be stretched out to send it along.

"It should be a matter of pride to Chicago that she has such an

organization and such a leader within her gates. When Theodore Thomas was a New York director she appreciated him and wanted him for her own. She secured him and now she should give him the fullest measure of assistance in carrying out his plans for a musical organization that shall rank with the greatest orchestras of the world.

"The following is the repertory of the Chicago Orchestra for the season of 1891-'92:—

"Bach—Suite, No. 3, D major; Concerto, G major; Fugue, A minor; Symphony, from Christmas Oratorio.

"Bargiel—Overture, Medea, op. 22.

"Beethoven—Symphonies, No. 3, Eroica, op. 55; No. 5, C minor, op. 67; No. 8, F major, op. 93. Overtures—Leonore, No. 3; Coriolanus. Septette, op. 20, Tema con Var. Scherzo, Finale. Adagio Prometheus; Theme and Variations, op. 18, No. 5; Andante Cantabile, op. 97 (Liszt); Song, Adelaide.

"Berlioz—Symphony, Harold in Italy, op. 19; Romeo and Juliet, Ball scene; Damnation of Faust (Invocation, Minuet; Dance of the Sylphs, March.) La Captive, op. 12, Reverie.

"Brahms—Symphony, No. 3, op. 90; Hungarian Dances, first set; Song, Meine Liebe ist gruen.

"Chadwick—Dramatic Overture, Melpomene.

"Chopin—Concerto, No. 2, F minor, op. 21; Marche, Funebre, (Thomas); Last Mazurka, op. 68, No. 4 (Thomas); Valse in A minor, op. 34, No. 2 (Thomas).

"Delibes—Ballet, Silvia; (Intermezzo et Valse, Pizzicati; Cortege de Bacchus.)

"Dvorák—Symphony, No. 1, D. major, op. 60; Dramatic Overture, 'Husitska,' Scherzo capriccioso, op. 66; Concerto for Violin, op. 53 (new); Air from 'Ludmilla,' 'O grant me,' Slavonic Rhapsody, No. 3, op. 45.

"Gleason—Aria from Otho Visconti.

"Gluck—Overture, Iphigenia in Aulis (Wagner Ed.); Arias from Paride de Elena, Iphigenia in Tauris.

"Goldmark—Symphony, A Country Wedding, op. 26; Overture, Sakuntala.

"Grieg—Suite, Peer Gynt, op. 46.

"Handel—Largo.

"Haydn—Symphony, G major, 13 (B and H.)

"Liszt—Symphonic Poems, Les Preludes, Mazeppa; Fantasia on Hungarian Airs (Piano.)

"MacDowell—Suite, op. 42.

"Massenet—Suite, Esclarmonde.

"Mendelssohn—Symphony, No. 3, A minor, op. 56; Overture Melusine.

"Mozart—Symphony, E flat (Koechel, 543); Marriage of Figaro, Rec. and Air, E Susanna non vien; Aria, Voi che sapete.

"Nicode—Symphonic Variations, op. 27.

"Paine—Symphony, No. 2, Im Frueling, op. 34.

"Raff—Symphony, Im Walde.

"Rubinstein—Symphony, No. 3, Ocean, op. 42; Concertos for Piano, No. 3, G major, op. 45; No. 4, D minor, op. 70; Bal Costume, Second Suite.

"Saint-Saëns—Symphony, No. 3, C minor, op. 78; Symphonic Poems, Rouet d'Omphale, Phaeton; Tarantella, for Flute and Clarinet; Air, Samson and Delila.

"P. Scharwenka—Fruehlingsswogen, op. 87 (new).

"Schubert—Symphonies, No. 8, B minor (unfinished), No. 9, C major; Theme and Var., from D minor, Quartet; Songs, Der Wandrerer, Gretchen am Spinnrade.

"Schnecker—Fantasia di Bravura (Harp).

"Schumann—Symphonies, No. 2, C major, op. 61, No. 4, D minor; Overtures, Manfred, op. 115, Genoveva; Song, The Two Grenadiers.

"Servais—Fantasia, Le Desire.

"Shelley—Symphonic Poem, Francesca di Rimini.

"J. Strauss—Walzer, Sphaerenklänge.

"R. Strauss—Concerto for French Horn, op. 11.

"Svendseu—Carnival of Paris.

"Tschaikowsky—Symphony, No. 5, E minor, op. 64; Fantasia Overture, 'Hamlet'; Suite Mozartiana; Concerto, No. 1 (Piano); Fantasia de Concert, op. 56 (new), (Piano).

"Wagner—A Faust Overture; Rienzi, Overture; Tannhäuser, Overture and Bacchanale, Aria, Dich theure Halle; Flying Dutchman, (Overture, Recit. and Aria, the Term is Past). Lohengrin, Vorspiel; Tristan and Isolde (Introduction and Closing Scene); Meistersinger (Introduction, Monologue, Vorspiel); Walküre (Wotan's Farewell and Magic Fire Scene. Ride of the Valkyries); Goetterdaemmerung (Morn-Dawn, Siegfried's Rhine Journey, Siegfried's Funeral March, Finale); Parsifal (Vorspiel, Good Friday Spell, Transformation Scene); Siegfried, Idyl; Kaiser March; Huldigung's March.

"Weber—Invitation to the Dance (Berlioz); Overture, Oberon; Concertstueck, op. 79; Polonaise Brillante, op. 72 (Liszt); Scena Oberon, 'Ocean, Thou Mighty Monster.'

"Wieniawski—Air varie, op. 15.

"The following list of soloists shows that the management of the concerts have used their efforts to good advantage in procuring solo talent, the majority of the artists being famous in the Old World as well as the New:—

"Piano—Rafael Joseffy, Ignace Paderewski, Adele Aus der Ohe, Julia Rive-King, Emil Lieblich, F. Bloomfield-Zeiser, Adolph Carpe. Vocal—Antonio Galassi, Emil Fisher, Clementine De Vere, Julie L. Wyman, Ida Klein, I. Campanini, Wm. Ludwig, Marguerite Hall, Geo. E. Holmes, Medora Head. Instrumental—Max Bendix, B. Steindl, J. Schreurs, V. Andersen, E. Schneckner, H. Dutschke, A. Junker."

HANSLICK'S FEUILLETON.

A SCHUMANN OVERTURE; BRAHMS' SERENADE IN A; THE HEROIC SYMPHONY AND VON BÜLOW'S RE-DEDICATION; THE VIENNA MUSICAL AND THEATRICAL EXPOSITION.

Translated from the *Vienna Free Press* by Benjamin Cutter.

The Philharmonics began their last concert with an overture rarely heard, Schumann's *Bride of Messina*. Written in Schumann's last period, it displays, despite every outward exertion, an exhausted imagination, and a soft and mournful spirit that forces itself to heroic utterances. A companion piece to his *Julius Caesar* overture, it suggests by its heavy, gloomy character, the *Faust* overture and the far more important *Genoveva* overture. In comparison to this work how bright, how full of light, are the overtures which Beethoven wrote for the tragedies *Egmont* and *Coriolan*. We are grateful, however, to Hanns Richter for every Schumann piece that he may call from long forgetfulness. The weak works of a master, of a true poet, are a thousand times better than the best things that unripe would-be-greatness or dry capellmeister routine may be able to afford us.

Very appropriately Schumann's work was followed by a work by his favorite, one which shows many a Schumann trait, the A major Serenade. In the thirty years which separate him from these two serenades (Op. 11 and 16) Brahms has developed mightily. But however high he has risen, these serenades still assert an aristocratic standing in our orchestral concert literature. They are delightful garden fantasies, full of the unclouded happiness of youth, of moonshine and sweet odors. To him who knows how to listen, there sound voices, fine and lovely, telling of happy hours. Almost too fine are these voices for our spacious concert halls. The size of the hall and the proximity of the fully scored overture and the Heroic symphony, impaired the effect of this A major serenade, which is not only written without trumpets and drums, but also without violins. Why can we not hear this serenade as the closing number of one of those chamber concerts which by custom is now ended by the Beethoven septet or Schubert's octet. A small orchestra, perhaps fifteen men, would suffice to bring out the peculiar charms of this music, so evidently conceived for a small audience and auditorium. As a final number in the Philharmonic, triumphed the Heroic Symphony. Neither the overture by Schumann nor the Brahms serenade did it the least harm. As always, and without any eloquence or a "re-dedication" on the part of Hanns Richter, it conquered. Very properly, the latest concert-exhortation by Von Bülow, and his astonishing proclamation of Bismarck as the real hero of the Heroic Symphony, has aroused excitement, but Von Bülow whose enthusiastic spirit easily foams over and in its zeal for some ideal or other not infrequently inflicts

a few blows upon itself, should not be measured too narrowly, too sternly. His glowing nervous temperament, his spotless honor, and his great artistic services, have long since assured him a sort of privilege to indulge in extravagances, with and without consideration. "If I stopped to think, would they call me Tell?" For the German musical life, Von Bülow, who in the last years has raised the level of concerts in Berlin and Hamburg so extraordinarily, has been and is a pushing, enlivening element, the like of which we do not possess. One of these days he will leave a great gap behind him.

The Vienna Musical and Theatrical Exposition which, with its inexhaustible wealth of treasures, is about to open, grew from a very small germ. An exposition in Vienna of musical instruments, autographs, prints, and portraits, was planned for the one hundredth anniversary (1891) of Mozart's death. Penetration into details caused the thing to grow in every way. Why illustrate only the history of music? Why not that of the development of the theatre as well? And why remain within Austrian bounds? Why not become international? In its fundamental idea and in its carrying out this exposition has neither rivals nor predecessors. For the first time we have an exposition exclusively musical and theatrical, one which through its limitations fulfils its purpose in extraordinary completeness and scientific arrangement. By a continuous series of concerts and operatic performances, it will follow, also, the example of the French in 1867; but, unlike the French example, there will be no prize performances, a thing that the experienced will recognize with gratitude.

Few can understand or appreciate the great special knowledge, and the experience, required to sift the immense mass of material gathered, and to arrange it in scientific order. In this exposition although the entertaining element is present, the scientific interest is ever strictly considered. We may word it briefly: in the Rotunda, instruction; in the Park, amusement, recreation. As it will take all summer to tell the whole story, let me lead the reader through the Rotunda, let me show him the most valuable objects.

A sort of porch contains the Ethnographic Exposition, instruments of foreign peoples, strange in form, of exceeding age. There follow the documents of the pre-Christian music. It is a small collection, but it contains one of the greatest treasures: a fragment of the "papyrus of the Archbishop Rainer." This roll of papyrus (from the beginning of our chronology) contains text and score, instrumental and vocal notes, of a choral song from the "Orestes" of Euripides, and is the only piece of Greek music extant. Greece is also represented by its celebrated historians and theoreticians. Old Rome needs but little room; the Romans, the Englishmen of antiquity, were more busy with statesmanship, jurisprudence, and warfare, than with music. We reach the Middle Ages and one hundred old pictures of Saint Cecilia proclaim the popularity of her art; we see the old parchments and the old notation—the neumes, the mensural notes; especially dear to our hearts, and priceless, are the Lieder of the Tyrolian Minnesinger, Oswald von Wolkenstein. We follow music through the days of the Netherlands, and an especially valuable monument of this era is the Tridentine Codex, the rich collection penned by a citizen of Trent, Johann Wiser. The growth of music printing is finely shown: Liturgies with printed lines and written notes; printed lines and stamped notes; engraved wooden plates; and, at last, the grand invention of Ottavio Petrucci, in 1498, of movable metal type. Many rare things are here in this department.

We reach the beginning and growth of the opera and oratorio, and behold a choice collection of madrigals, monodies, and of the early operas. In an adjoining room we behold the development of the instrumental music of the 16th and 17th centuries. First, the organ and the piano. Then one is spellbound by no less than four distinct and exquisite expositions, or sets, of choice old instruments; that of the Berlin Royal Instrumental Museum being probably the crown of all systematically arranged collections anywhere; it is hard to draw the eye away from them. As the end of the organ school we behold Bach and Handel, two colossal pillars as it were, represented by autographs and portraits. It is with the same feeling that one welcomes the spring sunlight and the green of the landscape after the solemn grandeur of a Gothic Cathedral, that

one turns to Haydn, Mozart, Beethoven, and Schubert, the composers who made Vienna the central point of the musical world. Naturally there is here no lack of documents, of remembrances. The original portrait of Haydn, painted for Prince Esterhazy, the autographs of his Nelson Mass, the Creation, several symphonies are to be seen. With emotion one looks on the Mozart relics: the piano, his Stainer violin, the MSS. of the Requiem and of the G minor symphony are here. A biographically remarkable piece of paper is the *Verbindungs Urkunde*—the Declaration of Partnership—in which the Archduke Rudolph and the Princes Kinsky and Lobkowitz agree to settle on the composer a life-long pension, in order to keep him in Austria. The document is dated 1809, the year of death to Haydn and Albrechtsberger—a symbolical boundary mark between the disappearing old music-ideal and the appearing new ideal, just beginning its conquest of the world. Franz Schubert is Beethoven's near neighbor, and the finest of his autographs, clean, correct, and delicate, make Beethoven's appear rough and unseemly.

The eighteenth century is richly represented by autographs, prints and portraits of its leading composers, arranged as well as possible in groups of chamber, house and orchestral music, the opera and the oratorio. We find ourselves in the choice company of Hasse, Graun, Scarlatti, Boccherini, Porpora, Salieri, the Abbé Vogler, and others.

Opposite to the classics stand the romanticists: Weber, Mendelssohn, Schumann, Spohr, Meyerbeer, Marschner, Loewe, Liszt, and Chopin. The department "Liszt" has been richly equipped from Buda-Pesth and Weimar. Richard Wagner is the only composer for whom a structure has been erected in the park. Here, among other things, we find nearly all the autographs of his music dramas, partly from Bayreuth, partly from the remains of Ludwig II. of Bavaria.

Beside the collections mentioned here are those from other lands. We have attempted, however, to emphasize only that which is of first importance to the Austrian and to the German in general. One can study and gaze days and even weeks, and yet have to learn. Our brief sketch may serve to show the reader that the collection in the Rotunda is a thing quite individual in its way, as instructive for the musician as it is highly interesting for the man of culture.

MUSIC IN BOSTON.

It would require the miracle of the two loaves and the three small fishes to make a long article out of the past month's doings in Musical Boston. There were, indeed, several concerts of which by untoward fate the *Chronicle* could not take cognizance:—such for example: the performance of Max Bruch's "Arminius" by the New Bedford Choral Association, assisted by the Boston Festival Orchestra. It is said by several present to have been a brilliant occasion and Mr. Max Heinrich fairly outdid himself in the title-role.

The *Chronicle* also missed the last concert of the Apollo Club, at which a miscellaneous and pleasing program was given. Mrs. Camilla Urso and Mrs. Lillian Blauvet were the soloists. Among the more important numbers were the following:—Two double choruses from Mendelssohn's "Antigone," Arthur Foote's "I love my love," Arthur W. Thayer's Heinz von Stein (founded on two themes from "die Walküre"), E. Cutter's "Farewell," Kremser's "Night Greeting," Brahms's Farewell Faint Heart," Neutwich's Brownies and a Folk Song.

At the Cecilia, which followed on May twelfth, Mrs. Julie Wyman and Mrs. H. H. A. Beach were the soloists. The former played short pieces by Schumann, Gluck (Gavotte arranged by Brahms), Liszt and Moszkowski and a brilliant and fascinating little study of her own entitled "Fire-flies." Mrs. Wyman took part in the "Thirteenth Psalm" of Mendelssohn and sang French songs by Godard and Chaminade, and three English ones by Ethelbert Nevin. The concert was of a miscellaneous character tho' charged with a religious tone by the form of the majority of the numbers:—the magnificent "Hail Sovereign Lord" from Boito's "Meistofele," Henry Leslie's "Lullaby of Life," Wareing's twenty-third psalm and Gounod's "Send out thy Light."

The Lullaby especially pleased the audience. Gounod's "Bacchante" was exquisitely given and had to be repeated. Homer N. Bartlett's graceful and sparkling "Fountain" for female voices also deserves warm recognition tho' perhaps a little more vivacity might have been infused. The chorus sang throughout most praiseworthy.

Members of the Cecilia took part in the choruses of "Parsifal" which received its second performance in Boston on Wednesday the second of May under the able direction of Mr. Lang.

The work was not advertised and no public criticism was required but the *Chronicle*, for one, desires to express to Mr. Lang his appreciation of the performance. The difficult music of the Flower maidens went almost faultlessly; the first act (which as far as climax goes ought to have been the last) was so magnificent that even without the accessories of scenery—all that had to be supplied by the imagination—was simply overpowering. Without going into details it may be chronicled that the orchestra was that of Seidl from New York and the parts were thus distributed:—

Kundry, Mrs. Antonia Mielke; *Parsifal*, Mr. Andreas Dippel; *Amfortas*, Mr. Georg Henschel; *Gurnemanz*, Mr. Emil Fischer; *Klingsor* and *Titirel*, Mr. Heinrich Meyn; Miss Gertrude Franklu, Miss Lena Little, Miss Elizabeth Hamlin, Miss Belle Clarke, Miss Harriet Whittier, Mr. Wilhelm Heinrich and Mr. G. W. Want filled the other parts. The *Chronicle* confesses that he enjoyed every moment of the performance and he had no patience with those newspapers, which, while pretending not to criticize found fault with everything including the cathedral bells and allowed their prejudices to get the better of their manners.

On the evening of Tuesday, May 10, an interesting concert was given at the Meionaeon:—Miss Adele Lewing showed what a talented woman could do in the way of original compositions—the whole program consisting of her own works. A friend who was present kindly contributes the following notice:—

"Those who are interested in the moot point as to woman's possession of musical genius were given an opportunity for judgment which must have done much to allay their doubts. Her performance of Tuesday evening consisted entirely of her own compositions, including songs and piano music. It is impossible to mention in detail the twenty-five or so of her compositions given. Certain it is, however, that she possesses unusual talent, which is somewhat hampered by her evident devotion to the Wagnerian School. Possibly there is room in the world for only one Wagner! The prevailing color of her music is a "half unmodulated minor" and its seeming lack of any purpose deeper than the emotion of the moment affects the mind like the mournful questionings of a pessimistic poet. Yet there are passages in her songs which show her capable of great dramatic fervor. The singers of the occasion were Mrs. E. Humphrey Allen, Miss Louise Rollwagen and Mr. Heinrich Meyn. With such a trio of singers Fräulein Lewing's songs could not fail to have a most intelligent and charming rendering. Her own playing, however, lacked the repose and power which we should expect from a composer interpreting his own musical thoughts."

On Tuesday evening, May 17, Mr. C. L. Staats gave a clarinet recital at Mason and Hamlin Hall. He was assisted by Mr. Arthur Foote, Mr. Fritz Giese and Mrs. Marwick. The program consisted of Beethoven's B Flat Major trio—a beautiful work rarely given—and ended with Brahms's A Minor trio, performed for the first time in Boston. The former was far better played than the latter, which, indeed, is not an easy work to grasp at a first hearing. The third movement was the simplest and most attractive. Mr. Staats has a full, clear tone and plays like a true artist. This was particularly well shown in the brilliant selection from Weber's Duo Concertante. Mr. Foote's playing was throughout admirable. Mrs. Marwick has a fine contralto voice, rich in the lower notes and quite free from the objectionable vibrato now-a-days so common. It was an interesting concert and well attended.

It is proper also to chronicle the remarkable success attained by the Lillian Durell opera company in Ambrose Thomas's "Mignon" at the Bowdoin Square theatre. Such a success is all the more worthy of note because it was won by what we love to call "home talent." Besides Miss Lillian Durell herself, whose charming voice electrified the large audience on the opening night (Monday, May 23), Miss Louella Wagner, Miss May Bailey, Mr. J. C. Bartlett, Dr. Clarke and Mr. Ronconi, deserve to be mentioned with encomiums.

It is pleasant to be able to add at the last moment as a postscript a word or two regarding the opening of the six weeks' season of "Popular Concerts" at the Music Hall. The first "Pop," signalized by the opening of many bottles, took place on the last evening of May. The orchestra, under the direction of Mr. Timothée Adamowski, who, as last year, alternates with Mr. Gruenberg, number about fifty musicians, mostly from the Symphony orchestra. The program consisted of an admirable *mélange* of grave and gay beginning with Meyerbeer's "Kronungsmarsch" and ending with a Suppé march. Among the novelties were Johann Strauss's "Kaiser" Waltzes which met with instant and deserved recognition, a "Scherzo waltz and Malagueña" by Moszkowski, given for the first time in America, and selections from the "Cavalleria Rusticana." The Malagueña was especially successful, having a brilliant melody and a most entrancing swing. Mr. Adamowski very properly stood out for comparative quiet and obtained it so that in the performance of Gounod's "Hymn to St. Cecilia" played as a solo by Mr. Otto Roth with chorus taken by all the violins standing the pianissimo effects were not lost. The work of the orchestra was for the most part very commendable. The house was fairly packed, even the second balcony was filled and the floor was thronged by a happy but perfectly orderly audience, responsive to the lightest and the best—an ideal audience for this delightful institution.

MUSIC IN NEW YORK.

On April 13, 1742, at the new music hall of the Charitable Musical Society in Fishamble Street, Dublin, was performed for the first time Handel's "Messiah." The one hundred and fiftieth anniversary of this memorable event in the history of music Mr. Walter Damrosch, conductor of a society which thrives mightily

by reason of frequent performances of the said oratorio, is now gratefully celebrating by means of three concerts, of which the first was given last night (April 28), in the new Music Hall, not in Fishamble, but in Fifty-seventh Street. Though Mr. Damrosch's celebration is some fifteen days behind time, it is none the less a fitting tribute to the memory of one of the fathers of modern music. To-morrow night the "Messiah" itself is to be brought forward in all the unadorned beauty of its original instrumentation. As a sort of curtain-raiser to the chief entertainment of the series, Mr. Damrosch set forth last night the pastoral serenata, "Acis and Galatea," also by Mr. Handel.

This charming tale of rustic chivalry as practiced by the ancients may be found in Ovid's "Metamorphoses" (13,750), where it is set forth in choice Latin of the Augustan Age. Acis, a Sicilian shepherd, son of Faunus and the nymph Simæthis, loved Galatea, a sea nymph, daughter of Nereus and Doris. This displeased Polyphemus, a giant, celebrated for his singleness of eye. So he threw a huge rock upon poor Acis and crushed him. The shepherd's blood flowed out and was changed by Galatea into the River Acinus, which flows from a rock at the foot of Mount Etna. In 1678 this pastoral tale of classic Arcadia appealed to the sentiment of Marc Antoine Charpentier, and he set it in an opera called "Les Amours d'Acis et Galatée." Of course, Lulli made a version of it, with text by Campistion, which was produced at the Château d'Anet, before the Dauphin, Sept. 6, 1686, and at the Opéra, Paris, in 1687. Other versions were made by Gottfried Heinrich Stölzel, Prague, 1715; Haydn, Vienna, 1770; Francesco Biondi, London, 1797, and Johann Gottlieb Naumann, Dresden, 1801. Handel himself made an Italian version called "Aci, Galatea e Polifemo," which was produced at Naples in 1708, but it bears no resemblance to the English serenata.

The text of the English work is by John Gay, of "Beggars' Opera" fame, with additions by Pope and Hughes. The serenata was first given without stage accessories at the residence of the Duke of Chandos, Cannons, near Edgware, in 1720. Handel was at that time the Duke's chapel master, having succeeded Dr. Pepusch. The serenata was not intended to be acted, but without Handel's sanction it was performed at the Haymarket Theatre, in London, on May 17, 1732. Galatea was sung by Miss Arne, afterward Mrs. Cibber, sister of the composer Thomas Arne, and Acis was allotted to Mr. Mountier. This unauthorized performance led to its production, on June 10, as a serenata under Handel's own eye. In 1788 Mozart wrote some additional accompaniments for the Baron von Swieten, and Mendelssohn also rescored it. The serenata was again put on the stage at Drury Lane on Feb. 5, 1842. Selections from it have been heard occasionally on the concert platforms in this city in recent seasons.

The performance last night was the first ever given with scenery and costumes in America, and it was more than an experiment in the resurrection of a musical curiosity. Indeed, it raised the question (though it by no means answered it) whether, after all, the chaste beauty of antiquity is not, in many respects, better in respect of pure art than the hot and stormy productions of modern romanticism. To say that the taste of the present day is averse to the simple feeling and clear atmosphere of such a work as "Acis and Galatea" is to utter something akin to a truism; for, with all veneration for the dicta of that dispenser of social information, Quida, pastorals and pruriencies do not go well together, and they are not *chic* like lemons and rum. From Fifth Avenue and Piccadilly to Arcadia is a far cry, and ladies and gentlemen in modern evening dress, after a dinner of eight courses, with wines, are not likely to fall into tearful sympathy with the inhabitants of ancient Sicily, even though there be just a suggestion of "Cavalleria Rusticana" in the murderous jealousy of the Cyclopean monster. But perhaps this is our fault. It may be that if we could strip ourselves of modern conventionalities and the appurtenances of a very artificial civilization, if we could fly from the "end of the century" and get back to the spirit of the *juventus mundi*, we should have clearer visions of true beauty. Perchance we should then understand better the Titan of all pastorals, "Siegfried," and should find more enjoyment even in Bach.

At any rate, we ought to be grateful to Mr. Damrosch for having

given us a glimpse of primal simplicity as it was understood in an age of veneer, when Mr. Alexander Pope was believed to be a poet and Mr. Buononcini a great composer. It is hardly necessary to say anything about the music of "Acis and Galatea." Its loveliest airs are well known to all lovers of good old music, and those parts of it which are not familiar have all the characteristics of Handel's most delightful style. Of course there is an archaic cut about the modulations and the cadences, but there are such glorious clearness in the writing, so many touches of fancy and humor, and such a fine, satisfied repose that the hearer who is not too beset with modern prejudices to enter into the spirit of the work comes away refreshed and comforted with the belief that the foundations of the tone art were made of substantial material and are still in an excellent state of preservation.

The performance last evening had some genuine merits as well as some defects. On the whole the former outweighed the latter. The shortcomings were mostly in the action, in which some of the principals, as well as all of the chorus, displayed a woful lack of talent. We do not remember having seen a chorus which seemed so utterly discomfited by a sense of its own presence. Mr. W. H. Rieger, who appeared as the gentle Acis, plainly conceived him to be a most gentlemanlike shepherd, who would not be so rude as to indulge in facial expression in the presence of ladies. Miss Irene Pevny, the Damon, on the other hand, seemed to be burdened with the delusion that Damon was a soubrette and ought to skip like one of his own ewe lambs. Nor can it be said that the Galatea, Mme. Clementine de Vere-Sapio, who has had experience on the operatic stage, displayed that discretion in movement which might have been expected of her. All three, however, sang in a pleasing manner. Mr. Rieger was particularly happy in his delivery of "Love in her eyes sits playing," and "Love sounds th' alarm," while Mme. de Vere-Sapio was heard at her best in "Hush, ye pretty warbling choir."

It was reserved for that veteran of the operatic stage, Emil Fischer, to achieve the happy union of song and action which creates illusion and warms the heart. Mr. Fischer was not more than ordinarily one-eyed as Polyphemus, but he revealed to the audience the fulness of Handel's humor. We venture to say that no assembly ever heard a more convincing delivery of the much-abused air "Ruddier than a cherry." As given by Mr. Fischer it was a perfect thing. His air "Cease to beauty to be suing," was sung with splendid vigor and a fine command of voice. Taken altogether the performance was mightily interesting, and it is pleasant to omit reference to the more serious shortcomings.

Walter Damrosch concluded his Handel festival last night [April 30], with a performance of "The Messiah." The special feature of this presentation was the conductor's announcement that he would use Handel's original instrumentation, thereby enabling the public to hear the immortal oratorio as the composer intended that it should be heard. In doing this Mr. Damrosch, of course, raises anew the question whether additional accompaniments, even though they be by Mozart, are acceptable. No composer has been more amended in respect of his scoring than Handel. His works were written at a time when the orchestra and the art of orchestral writing were in their infancy. Many instruments now out of use were employed. Their places have been filled with material which lends itself more readily to the production of a solid tone and a variety of color. The question whether it is unjust to a composer of Handel's importance to amend his scores in the light of later knowledge is a very serious one, and we must at least thank Mr. Damrosch for having given an opportunity for further discussion of it.

In Handel's day the orchestra consisted of a smaller stringed band than we now use. The violins were reinforced by a greater number of oboes and the basses by a larger array of bassoons. Flutes were employed, but mostly as solo instruments. Trumpets were used with special purpose and with tympani in the tonic and dominant as their natural bass. The organ was employed throughout, and its part was indicated by a figured bass—what we call thorough-bass—a very primitive method of musical shorthand, reduced to a system by Ludovico Viadani about 1605, and substantially unimproved since that time. Horns and trombones were present in the

orchestra, and sometimes the harp, viola da gamba, or some other instrument of gentle tone was introduced in an obligato part.

Handel's manner of using his forces was simple, direct, and in many of its phases effective even to modern ears. In airs of a smooth and flowing nature (aria cantabile) the voice was supported only by the basses and the chords of the thoroughbass, these chords being supplied by either organ or harpsichord. In airs of an interposed kind, in which passages of instrumental melody were interrupted between the vocal passages, he wrote the separating instrumental melodies for violins in unison. In some of the more ambitious airs the accompaniments were, of course, more elaborate. In the choral numbers the whole orchestra was brought into action, yet there were many long passages accompanied only by the organ and basses, the violins being introduced effectively at certain points, as in the "Amen" chorus of "The Messiah." The trumpets and drums were introduced always with dramatic effect, which was heightened by their considerable periods of silence.

It will be seen from this that Handel's accompaniments consisted chiefly of four varieties: First, chords given out by the organ and the basses; second, the voicing of the strings; third, the strings, with an obligato part added, and fourth, the utterance of the orchestra in mass. The clarinet was absent, and the flute used chiefly as a solo instrument. Hence it never occurred to Handel to write passages of accompaniment for the wood-wind or for the brass in sustained chords. Such effects as these belong to a later style of instrumentation. It is plain that Handel's scoring was monotonous; it is impossible that it should be otherwise to modern ears, and there is evidence that very few years elapsed after the composer's death before commentators and musicians were anxious for improvement in his scores. Perhaps this was inevitable, in the light of the rapid development of scoring by Haydn and Mozart. At any rate, we find that J. A. Hiller, in his "Account of the Performance of Handel's 'Messiah'" (Berlin, 1786), says:

"Many improvements may be made in Handel's compositions by the employment of the wind instruments according to the fashion of the present day. In the whole of the 'The Messiah' Handel appears never to have thought of oboes, flutes, or French horns, all of which are so often employed to heighten or strengthen the effect in our present orchestras. I need not remark that the alterations must be made with care and discretion."

The Baron von Swieten, who had returned from Berlin to Vienna full of admiration for Handel's works, commissioned Mozart to arrange some of them for performance in Vienna. "Acis and Galatea" was given in 1788, "The Messiah" in 1789, and the "Ode for St. Cecilia's Day" and the "Feast of Alexander" in 1790. Jahn gives the following account of Mozart's manner of adapting these works for performance by orchestra without organ or harpsichord:

"The voice parts and stringed instruments have been transferred to his score and left as Handel wrote them, with the exception that where Handel has provided a violin part Mozart employs the second violin and viola to fill in the harmonies. The wind instruments have been altogether omitted by the copyist, in order to leave Mozart free play. Wherever Handel has employed them characteristically they are so preserved, but when, as often happens, the oboes are the sole representatives of the wind instruments, Mozart has proceeded independently, sometimes replacing them by other single instruments, frequently clarinets, flutes only occasionally, sometimes introducing the whole body of wind instruments. This he does also in some places where Handel had not even employed oboes, if it is needed to give force or fulness to the whole. The frequent introduction of the clarinets replaced the full and powerful organ tones, but without any express imitation of that particular sound effect by Mozart."

In the treatment of the harpsichord parts Mozart, as Jahn notes and the scores show, was quite as independent. He not only filled out the chords, but gave the middle parts free movement. He not only further developed Handel's subjects, but occasionally added thoughts of his own, using his added wind instruments here with advantage. It is universally conceded that in some instances Mozart made alterations which he had no artistic right to make. The most familiar example is found in his employment of the wind instruments in the accompaniment to "The people that walked in darkness." It is very fine, but it is not Handelian. However, Mozart was too much of an artist to outrage the spirit of Handel as others have done. Sir Michael Costa, for instance, wrote addi-

tional accompaniments to the "Messiah," employing the full modern orchestra, even to the contra-fagot and ophicleide. A list of the new arrangements of Handel's scores is surprising. Some of them are these: Chandos "Te Deum," E. Prout; "Deborah," E. Perry; Dettingen "Te Deum," Mendelssohn; "Israel in Egypt," Sir G. A. Macfarren; "Jephtha," Sir Arthur Sullivan; "Joshua," E. Prout; Utrecht "Jubilate," Robert Franz; "Judas Maccabæus," Vincent Novello; "Samson," E. Prout; "Saul," E. Prout; "Zadok the Priest," E. Silas.

Now, if Mozart, himself a genius and a hearty respecter of genius, erred, what are we to expect from these other gentlemen, one of whom has thundered with four horns, three trumpets, three trombones, an ophicleide, and a serpent? The truth is that Robert Franz stands alone as a writer of additional accompaniments to both Bach and Handel, and the profound scholarship, reverent sympathy, and artistic honesty of his work command the admiration of all critics. It is with his additions that the "Messiah" is generally given now, and it is conceded that the Handelian feeling is completely preserved, while the effect of the scoring is improved for the contemporaneous ear. The question as to whether additional accompaniment should be written at all is not much discussed now. The great question is, "How are they written?" Jahn—whose words, it is true, must be taken with judgment, as he is committed to Mozart's defense—says:

"The scientific and historical ideas which have permeated the cultivation of our times require the enjoyment of a work of art to be founded upon historical insight and appreciation, and to this end it must be represented exactly as the artist has produced it. But this principle, true as it is in itself, can only be applied with considerable practical limitations and it is doubtful how far the general public is capable of apprehending and approving it; in any case, it is much to be desired that the fashion in such matters should not be set by pedants."

The object of writing additional accompaniments ought to be to modernize an old work sufficiently to let the present public enter into full enjoyment of its beauty and comprehension of its spirit, which must be difficult, if not impossible, when the attention is constantly called to the apparent weakness of the orchestra. In such a work as the "Messiah," in which the chief glory is its stupendous choral numbers and the second interest is in its lovely solos, the accompaniment is bound to be a subsidiary consideration. If, however, it can be modernized in its instrumentation without sacrifice of the true Handel spirit, the general effect of the work will certainly be improved. That this end can be achieved has been demonstrated by Franz, and for that reason the advisability of returning to Handel's original score, except as a lesson in musical history, is open to question.

Perhaps after hearing Mr. Damrosch's performance last night it is hardly open to question at all. It is true that the conductor was not absolute in his adherence to the original score. The excellent lithographed facsimile published by Novello, Ewer & Co. was before us last night, and it was not difficult to discern that, while Mr. Damrosch had omitted the additional parts written by Mozart, and had reinforced his violins with oboes and his basses with bassoons according to the letter of his promise, he had, nevertheless, taken some few hints from Handel's editors. That, however, has no serious bearing on the point at issue. Mr. Damrosch went close enough to Handel's original score to convey to the general hearer the effect of the work in its original garb, and that, we take it, was all he set out to do.

The effect was one of solemn monotony. The single passage which sounded like instrumental coloring was the violin figure used to punctuate the exclamation "Wonderful counselor." It is safe to say that this splendid bit of color is due to the fact that Handel was writing for the strings all the time. Its effect would be increased tenfold if it followed a passage of accompaniment in the wind. Enough has been said, however, to show that the original instrumentation of the "Messiah" is interesting only from a historical point of view, and we are unacquainted with any stronger argument in favor of additional accompaniments than last night's performance.

As to the concert itself there is little to say. The soloists were Mrs. Jennie Patrick Walker and Miss Margaret Reid, sopranos;

Frau Ritter Götze, contralto; Italo Campanini, tenor; and Ericsson Bushnell, bass. They all acquitted themselves with credit, and the Oratorio Society chorus sang in its customary style. The orchestra did its work commendably, and Mr. Damrosch conducted with vigor.

W. J. HENDERSON, in the *New York Times*.

MUSIC IN CHICAGO.

CHICAGO, May 20.

The twentieth concert, April 23, by the Chicago Orchestra, closed its first season. The program brought forward an exceptional list of instrumental numbers, including the Introduction, second part, to Bach's "Christmas Oratorio"; Brahms's symphony in F, No. 3; Mr. Thomas's setting of the Chopin Funeral March; the overture to "Tannhäuser"; Theme and Variations from Schubert's D minor quartette; and Liszt's "Preludes." The audience was the largest of the season, nearly every seat in the great auditorium being occupied. The orchestra never played better and its performance aroused unusual enthusiasm. There has been a disposition in some quarters to find fault with the work of the season perhaps because fault-finding is much easier than intelligent praise. It, perhaps, has not occurred to the carpers that the players have never played together before, that they lack the aggregate experience of mature organizations, that they have as yet no repertory, and that it takes time to make such a band homogeneous. It would have been more graceful and grateful if these critics had given some word of encouragement by noting the progress that has been made and by indicating in a kindly way the weak spots with the view to their removal another season. There have been some of the faults which always characterize an organization of this kind in its incipency. There have been errors of management as there always have been the first year of an undertaking like this. The season has not paid financially. If any one expected it would, he must have been conspicuously ignorant of the history of orchestral concerts in this country. It has been a year of growth and experiment. The growth is satisfactory. The experiment has yielded results which are profitable. I venture to predict that such changes and improvements will be made as to leave no doubt of success in the season of 1892-'93.

A resumé of the season's repertory will be of interest to musical readers. Nineteen symphonies have been performed, viz.: Beethoven, Third, Fifth and Eighth; Berlioz, Harold in Italy; Brahms, Third; Dvorák, First; Goldmark, A Country Wedding; Haydn, G major, 13 (B. & H.); Mendelssohn, Third; Mozart, E flat (Köchel 543); Paine, Second; Raff, Im Walde; Rubinstein, Third (Ocean); Saint-Saëns, Third; Schubert, Eighth and the Unfinished; Schumann, Second and Fourth; Tschalkowsky, Fifth. Besides these, the list includes the symphony from Bach's Christmas Oratorio, Liszt's Les Preludes and Mazeppa, Nicodé's Symphonic Variations, Saint-Saëns' Ronet d'Omphale and Phaeton, Shelley's Francesca di Rimini. The list of overtures includes Bargiel's Medea, Beethoven's Leonore, No. 3, and Coriolanus, Chadwick's Melpomene, Dvorák's Husitska, Gluck's Iphigenia in Aulis, Goldmark's Sakuntala, Mendelssohn's Melusine, Schumann's Manfred and Genoveva, Tchaikowsky's Hamlet, Wagner's Faust, Rienzi, Tannhäuser, Flying Dutchman, Lohengrin, Tristan and Isolde, Meistersinger, and Parsifal; and Weber's Oberon. The suites were Bach's No. 3, D major, Grieg's Peer Gynt, McDowell's op. 42, Massenet's Esclarmonde, Tschalkowsky's Mozartiana; concertos, Bach's G major, Chopin's No. 2, F minor, Dvorák's Violin Concerto, op. 53, Rubinstein's No. 3, G major, and No. 4 D minor, Strauss's Horn Concerto, op. 11, and Tschalkowsky's No. 1. The miscellaneous list includes Bach's fugue in A minor; Beethoven's septette, Prometheus adagio, Theme and Variations op. 18, Andante Cantabile and Adelaide; Berlioz's Romeo and Juliet (Ball Scene), and selections from Damnation of Faust; Brahms's Hungarian Dances, first set; Chopin's Funeral March, Mazurka, op. 68, No. 4, Waltz in A minor; Delibes' ballet music, Sylvia; Dvorák's Scherzo Capriccioso and Slavonic Rhapsody; Handel's Largo; Liszt's Fantasie on Hungarian Airs; Rubinstein's Bal Costume, second set; Saint-Saëns' tarantelle for flute and clarinet; Scharwenka's Frühlingswogen; Schubert's Theme and Variations, D minor quartette; Schlicker's fantasie for harp; Servais's fantasie, Le Desire; Strauss' waltz,

Sphaeren Klaenge; Svendsen's Carnival of Paris; selections from all of the Wagner music-dramas, the Siegfried Idyll, Kaiser March, and Huldigungs March; Weber's Invitation to the Dance, Concertstück, Polonaise Brillante; and Wieniawski's Air Varie for violin. The soloists who have appeared during the season are as follows: Vocalists, Antonio Galassi, Emil Fischer, Clementine de Vere, Julie L. Wyman, Ida Klein, Italo Campanini, William Ludwig, Marguerite Hall, George E. Holmes and Medora Head; pianists, Rafael Joseffy, Ignace Paderewski, Adele Aus der Ohe, Julia Rivé-King, Emil Liebling, Fanny Bloomfield-Zeisler, Adolph Carpe. Instrumental (members of the orchestra): Max Bendix, violin; B. Steindl, 'cello; I. Schreurs, clarinet; V. Anderson, flute; E. Schuecker, harp; H. Dutschke, horn; and A. Junker, viola. Such is the remarkable record of the first season of an orchestra not yet old enough to have secured a repertoire. There is still some work for the orchestra before it takes a summer vacation. It has played for the Apollo Club Festival and is engaged for the Cincinnati Festival immediately following it, and then under the leadership of Max Bendix it will give a season of light popular concerts at the First Regiment Armory in July and August, which will take the place of its midsummer concerts to which we have been accustomed so many years in the old Exposition Building which is now being torn down to make room for the new Art Institute.

The remaining feature of musical interest since my last letter, is the festival given by the Apollo Club in celebration of its twentieth anniversary. The Apollo Club was the first society which sprang into existence after the great fire of 1871. It began its career as a male chorus with thirty members under the leadership of A. W. Dohn, and after a remarkably successful series of concerts for three years the leadership passed into the hands of its present conductor, Mr. William L. Tomlins, Mr. Dohn having resigned. It remained a male chorus two or three years longer and then changed to a mixed chorus, which now numbers about 500 voices and is one of the best drilled and most efficient organizations of its kind in this country. One of its most notable achievements is the series of wage-workers' concerts, which gives the toiling masses an opportunity to hear high class music at a merely nominal price, the programs being the same as those given by the Club for its regular associate members. The festival, therefore, is a notable event in its history and has been largely attended. The first concert was given May 17 with the following program:—

1. The Creation (Selections), Haydn.
Miss Clementine De Vere, Mr. Charles A. Knorr and
Mr. William Ludwig.
2. Messe des Morts, op. 5 (Selections), Berlioz.
Soloist, Mr. Charles A. Knorr.
Chorus, Organ, and Orchestra of 125 pieces.
Mr. Theodore Thomas, Conductor.

The concert was given under excellent auspices for the success of the festival. The audience was large and appreciative. The chorus turned out nearly 700 strong and supporting it was the Thomas orchestra, enlarged for the Berlioz Requiem to 125, owing to the unusual demands upon trumpets, trombones, and kettle drums, made by the composer in the "Dies Irae" section of the Mass. Mr. Thomas had the baton and Mr. Eddy presided at the great organ, which added its thunders to the colossal volume of tone. If the program had been intended to contrast the music of Haydn's day and that of Berlioz, the smoothly-flowing, suave and melodious measures of "The Creation" in which the brass is relegated to the background, and the storm and stress of the "Requiem" in which from the four corners of the stage, the day of wrath is pictured with the fortissimo concords and dissonances of four brass bands, besides full orchestra, twelve kettle drums and organ adding to the strident din, it could not have been made better. "The Creation" choruses were worth going a long way to hear. The Club had the advantage of knowing them by heart and thus was enabled to concentrate its attention upon the conductor and follow his interpretation in close detail, with the result, especially in "The Heavens are telling," and "Achieved is the glorious work," of the most accurate, expressive, well-balanced and continuously excellent work it has ever done. In all respects, indeed, the chorus singing

was distinctly superior to that of the soloists. Miss De Vere has not a very strong voice, though it is of good quality throughout, and well-trained, and she sings with good taste. Her singing is always agreeable, but she has not the distinctive oratorio style. Mr. Knorr, the tenor, sang conscientiously and as always correctly. The latter quality, indeed, is Mr. Knorr's special charm and it is no small praise to say that whatever may be the demands of the score he is always absolutely accurate. Mr. Ludwig labored under the difficulty of being a baritone singing a bass part, the result being that the lower tones were invariably weak and indistinct. Where the music, however, lay in his range he sang in a broad, free style, clearly, vigorously and with special attention to phrasing and expression.

The "Requiem" with a single exception, the "Sanctus," is entirely for chorus and orchestra. The work is not so familiar to the Club which may account for the fact that the sopranos lagged some and the attack was not as incisive as it should have been, but on the whole the trying music, especially in the "Dies Iræ" with its terrific accompaniment, was well sung.

The second concert, May 18, brought forward the following program:—

1. *Acis and Galatea*, Handel.

Soloists, Miss Clementine De Vere, Mr. Edward Lloyd,
and Mr. Gardner Lamson.

2. *The Hymn of Praise*, Mendelssohn.

Soloists, Miss Clementine De Vere, Mr. Edward Lloyd.
Chorus, Organ, and Orchestra.
Mr. William L. Tomlins, Conductor.

The second concert was in charge of Mr. Tomlins, who has a fixed reputation as a chorus leader and the two selections on the program were strictly in the line of his study and accomplishment. Both works were charmingly given. The Handel cantata, indeed, was almost ideally perfect and Mr. Lloyd was at his best, which added to the zest and sparkle of this old story of nymphs and giants. His singing of the "Love sounds the alarm," gained for him an irresistible encore. In this song as in every other of the cantata the combination of grace and ease, sympathy, artistic style, clearness of enunciation and quick intelligence proclaim him as without a superior on the concert stage in this class of music. Mr. Lamson sang the serenade of Polyphemus, "O ruddier than the cherry," effectively, but one missed the unctious of Myron Whitney who used to have a patent on this song. The "Hymn of Praise" was given an excellent performance by the chorus and the opening symphony was played with all the care and painstaking characteristic of the Thomas orchestra, though Mr. Tomlins is not at his best in instrumental work. Mr. Lloyd was a trifle hoarse in the latter part of the evening, but it did not prevent him from singing the Mendelssohn music gloriously. Miss De Vere, considering her limitations, also acquitted herself with credit, and added to the success which crowned a very remarkable performance.

The program for the third concert, May 19, was:—

The Passion Music, Bach.

(According to the Gospel of St. Matthew.)

Soloists, Mrs. Geneva Johnston-Bishop, Mme. Amalia Joachim, Mr. Edward Lloyd, Mr. William Ludwig, Mr. Gardner S. Lamson, Mr. Albert F. Maish. Violin Obligato, Mr. Max Bendix. Organ, Mr. Eddy.

Conductor, Mr. Thomas.

It was the first performance of the *Passion Music* ever given in Chicago and was heard by the largest audience of the three nights. Considering the short time given to its study the performance was a creditable one. The faults were those of insufficient study, but fortunately they were not glaring ones. The chorales were sung with spirit, accuracy and well balanced harmony, but the other chorus work was at times uncertain and dragged. It speaks well for the intelligence of the club, however, that they were able to prepare this trying work and bring it forward as well as they did with only a handful of rehearsals. Now that they have broken ground and got a realizing idea of the music, there is little question that another season they will make a gala performance of it. Mr. Lloyd, as usual, delighted every one with his artistic delivery of

the monotonous tenor recitatives. Mrs. Bishop was acceptable in the soprano part, but Mme. Joachim, who has but a few good notes left, labored painfully through the music, and left no impression except one of regret that she should have undertaken the task at all. Mr. Ludwig also sang in a heavy, labored manner and with little spirit or sympathy. Mr. Maish's small part was done excellently, and Mr. Lamson was tolerable. It must be acknowledged that on the whole the *Passion Music* performance except in the chorales and Mr. Lloyd's part of the work fell short of the highest success. Sufficient time was not given to its preparation, and the soloists, with the exception of Lloyd and Maish, were not qualified for their duty. And yet it is to be doubted whether any other society in the same short time of study could have acquitted itself so well.

G. P. UPTON.

NEW ENGLAND CONSERVATORY NOTES.

This department of the HERALD is conducted by the New England Conservatory, its continuance being stipulated in the contract transferring the paper to me. G. H. WILSON. Nov. 2, 1891.

The following additions to the Faculty have been made:—Mr. Percy Goetschius to the Department of Harmony, Counterpoint and Composition; Mr. George Nowell to the Department of Pianoforte; and Mr. Willis Nowell to the Department of Violin. All of whom will enter upon their duties at the beginning of the new school year, Sept. 8.

Mr. Percy Goetschius was born in Paterson, N. J., in the year 1852. In 1873 he went to Germany, and studied at Stuttgart under Dr. Lebert, Dionys Pruckner, Dr. Faisst and Carl Dopfer. These studies covered a period of six or seven years, during part of which he was engaged as instructor of the Theory classes. He was also continually occupied with Composition and produced a number of works, mostly for orchestra, which were performed in Stuttgart and other cities. In 1885, Mr. Goetschius was appointed "Royal Professor" at Stuttgart and took charge of the classes in Harmony and Counterpoint. Three prominent teachers of the present staff of the New England Conservatory were under his instruction in Harmony and Composition at Stuttgart, Messrs. Benjamin Cutter, Edwin Klahre, and Carl Stasny. In 1882, his "Materials of Musical Composition" was published, a second edition of which was brought out in 1889; it is compact, complete and the best modern treatise of Harmony. His last large work, prior to his return to America in 1890, was the critical revision of Mendelssohn's pianoforte works, for the Cotta edition. He has recently completed the English version of his "Lectures on Musical History," and is working on the second volume of his theoretical work "The Forms of Musical Composition."

Mr. George Manning Nowell has accepted a position on the Faculty as teacher of Pianoforte. After studying with the best teachers in this country he went to Berlin, where he studied first under Kullak eighteen months, and then for a year under Oscar Raiff. In 1883, he went to Vienna and placed himself under the instruction of Leschetizki, remaining there until his return to America in 1885. He has appeared in Boston with the Symphony Orchestra, and before the Music Teachers' National Association, making an excellent impression. He made several concert tours throughout this country and Canada and has been highly successful as a private teacher of pianoforte in Boston. He is the son-in-law of the widely known Ex-governor Oliver Ames.

Mr. Willis Nowell, who has been engaged as an additional teacher to our growing Violin Department, is a native of Portsmouth, N. H. He studied four years in Berlin under that most celebrated Violinist Joachim. After this he went to Paris for a year and was one of the soloists at the Trocadero during the French Exposition. Returning to America in 1886, he has appeared as soloist at the Boston Symphony concerts, and in New York at the Metropolitan Opera-house under Theodore Thomas. Since then he has made a successful concert tour through the United States and Canada, and lately has been busy teaching privately in Boston, appearing in public also occasionally.

Rev. Dr. Wm. Elliot Griffiths will preach the Baccalaureate sermon in the Shawmut Congregational Church, on June 19.

The Commencement exercises will be held at Tremont Temple, on Monday, June 20, at 2.30 P. M.

The manifold duties of our Director, Carl Faeltens do not seem to affect in the least his command over his fingers or musical memory, as he proved on May 12, when on account of sudden illness of Mr. Mahr a chamber music program had to be postponed and Mr. Faeltens substituted a remarkable Pianoforte Recital, the program of which is found below, on about half a day's previous notice, giving an artistic performance of the highest order.

The Endowment fund is now complete, and a full account of it will be published in the next number.

The Hyperion Society was entertained on April 19 by Rev. Hezekiah Butterworth, who gave an interesting account of his visit to the tomb of Columbus, and of his trip to Caracas. On May 9, Mr. E. D. Hale talked about "Two or three curious things," connected with evolution. On May 16, Mrs. Cora Stuart Wheeler gave a very fine lecture on "Cervantes."

By an oversight last month, a very interesting program was omitted, that of the Recital of March 3.

Twenty-second Faculty Concert, March 3. Given by Mr. Carl Stasny, assisted by Mr. Emil Mahr:—Joachim Raff—Sonata for Pianoforte and Violin, A major; F. Mendelssohn—Prelude and Fugue, E minor; R. Schumann—Novellette, F major; D. Popper—Elfentanz; A. Rubinstein—Barcarolle, F minor, and Concert-Etude, C major.

Twenty-sixth Faculty Concert, April 20; Chamber Music Recital given by Mr. Emil Mahr, First Violin; Mr. Charles McLaughlin, Second Violin; Mr. G. F. Saner, Viola; and Mr. Leo Schulz, Violoncello; assisted by Mr. Carl Stasny, Pianoforte:—F. Mendelssohn—Quartet for two Violins, Viola and 'Cello, E-flat major, op. 12; Irvan Knorr—Quartet for Pianoforte, Violin, Viola and 'Cello, E-flat, op. 3. (First time in America.)

Pupils' Recital, April 23;—Salomé—Cantilene in A minor, and Grand Chœur in G major, Organ, Miss Agnes Simson; Beethoven—Sonata, E major, Pianoforte, Miss Lena Vedder; Handel—Recitative and Aria, "He shall feed his flock," Miss Alice Blanchard; Chopin—Bolero, op. 19, Pianoforte, Miss Maude A. Richards; Anon—Recitation, "Katy's Answer," Miss Louie C. Fuller; Mendelssohn—Aria from "St. Paul," "Jerusalem," and Bizet—"Arabia," Miss Lecie Riggs.

Pupils' Recital, April 25;—Hayden—Trio for Pianoforte, Violin and 'Cello, in C major, Miss Julie Jonas, Miss Rose A. Garrity, and Miss Ida Mead; Beethoven—Romanza in F major, Violin, Miss Edna Rush; Gluck—Aria from "Orfeo," "Che faro senz' Euridice?" Miss Elizabeth Hagerman; Sgambati—Vecchio Menuetto, and Gavotte, Pianoforte, Miss Emma Walker; E. Bulwer-Lytton—Recitation, "Nydia," Miss Grace J. Crocker; Corelli—Sonata in E minor, Violin with Pianoforte accompaniment, Master Albert E. Wier; Songs, Schumann—"The Lotus Flower," Schubert—"Silvia," and Denza "Si tu m' aimais!" Miss Elizabeth Hagerman.

Twenty-seventh Faculty Concert, April 28. Pianoforte Recital given by Signor Ferruccio B. Busoni. Bach-Busoni—Prelude and Tripelfuge in E-flat major, for the Organ (Concerto arrangement for the Pianoforte); Schumann—Kreisleriana, Eight Fantasias, op. 15; Liszt—Grandes Etudes de Paganini.

Pupils' Recital, April 30;—Mendelssohn—Prelude and Fugue in E minor, Pianoforte, Miss Lilie P. Cole; Handel—Recitative and Aria from the oratorio of Joshua, "Shall I in Mamre's fertile plains?" Mr. A. R. Frank; Moskowski—Serenade, and Mazourka in G major, Pianoforte, Miss Mary Evans; Mendelssohn—Aria from "St. Paul," "O God! have mercy!" Mr. Henry R. Wadleigh; Chopin—Scherzo in B-flat minor, Pianoforte, Miss Carrie S. Norton; Buck—Song, "Ave Maria," Miss Ruth D. Hoover.

Pupils' Recital, May 2;—Beethoven—Sonata in D major, Pianoforte, Miss Russell McMurphy; Meyerbeer—Aria, "Nobil Donna" from "Gli Ugonotti," Miss Allie G. Emerson; Bach—Prelude, C minor, Organ, Miss Mabel F. Wood; Gounod—"Quando a te lieto," from "Faust," and Mercadante—"Salve Maria," Songs, Miss Kate O. Mayo; Mozart—First movement of Concerto in D minor, Pianoforte, Miss Alma Green; Ponchielli—Recitative and Aria from "Promessi sposi," "Al tuo trono," Mr. Oliver H. Clark.

Meeting of the *Beneficent Society*, May 5;—Tartini—Adagio from Sonata, and Wieniawski—Fantasie Mazurka, Violin, Miss Rose A. Garrity; Meyerbeer—Aria, "Nobil donna," from "Gli Ugonotti"

Miss Allie G. Emerson; Liszt—Tarantella from Venezia e Napoli, for Pianoforte, Miss Isabel M. Munn; Lecture—by Mrs. Kate Tryon, of Cambridge, on "Birds, and their habits."

Pupils' Recital, May 7;—Greig—Air from Suite, op. 40, Pianoforte, Miss Josephine Goodrich; Saint-Saëns—Aria, "My heart at thy sweet voice," Miss Catharine McDonald; H. G. Bell—Recitation, "The Uncle," Miss Natali M. Slattery; Massenet—Aria, "He is kind," from "Herodiade," Miss Winifred Scripps; Dvorák—"Nächtlicher Weg," from "Poetic Pictures," Pianoforte, Mr. Geo. W. Heinzelman; J. S. Bach—"Slumber Song," from Christmas Oratorio, Miss Mae J. Cheney; Gade—Sonata in D minor, Pianoforte and Violin, Masters Willie Strong and Willie Traupe.

Pupils' Recital, May 9;—Gade—Sonata in D minor, Pianoforte and Violin, Masters Willie Strong and Willie Traupe; Gluck—Aria from "Orpheus," "O be merciful!" Miss Fannie J. Pierce; Godard—"Come," and Gluck—"Oh del mio dolce ardor" from "Elena e Paride," Songs, Miss Elizabeth Arnold; Schumann—Allegro Affettuoso from Concerto in A minor, Pianoforte, Mr. George Proctor; Reeder—Aria Pastorale (St. Mary Magdalen), Miss Fannie J. Pierce; Adelaide Proctor—Recitation, "The lost Chord," Miss Leotta M. Cain; Reinecke—"Spring Flowers" (with Violin obbligato), and "My love is like a fairy dream," Songs, Miss Grace E. Battis; Liszt—Gouldoliera e Tarantella from "Venezia e Napoli," Pianoforte, Mr. Geo. W. Proctor.

Twenty-eighth Faculty Concert, May 12, Pianoforte Recital given by Mr. Carl Faeltens:—G. F. Handel—Chaconne, G major; L. van Beethoven—Sonata, B-flat major, op. 22; Robert Schumann—Two Romanzas, B-flat minor, and F-sharp major; Robert Schumann—Novellette, D major; Anton Rubinstein—Nocturne from Kammernoi Ostrow, Album de Portraits, F-sharp major; Anton Rubinstein—Concert Study, E-flat major; Johannes Brahms—Scherzo, E-flat minor.

Pupils' Recital, May 14;—Beethoven—Andante and Allegro from Sonata in D major, Pianoforte, Miss Harriet L. Fales; Handel—Recitative and Aria, "Lascia ch'io pianga," and Tanbert—"In a distant land," Songs, Miss Marion Inness; Moskowski—Two Spanish Dances, four hands, Pianoforte, Misses Gertrude E. Quimby and Dorothy Greeley; Guilman—Sonata in D minor, Organ, Miss Mamie A. Lorish; Raff—Cavatina, and Wieniawski—Mazourka in D major, Violin, Miss Beatrice Atkins.

Pupils' Recital, May 16;—Mendelssohn—Prelude and Fugue in E minor, Pianoforte, Miss Lilie P. Cole; Bach—Slumber Song from "Christmas Oratorio," Miss Mae J. Cheney; Lux—Fantaisie on the Hymn "O Sanctissima," Organ, Miss Belle P. Marks; Chopin—Scherzo in B-flat minor, Pianoforte, Miss Russell McMurphy; Weil—Songs (a) "Autumn," (b) "Spring," Miss Harriet L. Fales; Weber-Liszt—Concert Stueck in F minor, Pianoforte, Miss Bertha Haverman.

THE SPRINGFIELD FESTIVAL.

The fourth Music Festival of the Hampden County Musical Association, under the direction of Mr. George W. Chadwick of Boston, was held in the City Hall, Springfield, Massachusetts, May 4, 5 and 6.

A performance of Handel's "Messiah" in Springfield, December, 1886, provoked such enthusiasm that in 1887 a society was formed and incorporated for the study of works of large dimensions for public performance. A three days' festival was held in 1889, and the popular support was such that there was a profit of a few hundred dollars. The conductors were Messrs. Zuchtman and Zerrahn, and the chief works were "Moses in Egypt" and "The Redemption." In 1890 Mr. Chadwick was the conductor, and he still holds the position. "St. John," "The Hymn of Praise" and "The Redemption" were sung. In 1891, the chief works performed were "St. Paul" and Rossini's "Stabat Mater."

The chorus of this society is not of unusual size, and the governors of the society are opposed to a vain swelling of the ranks. They agree with John Ruskin in thinking that the perfect performance of music by a limited number is "far more delightful and less fatiguing than the irregular roar and hum of multitudinous mediocrity." There is a searching examination of proposed members. According to the program-book the chorus this year was made up

of 71 sopranos, 49 altos, 24 tenors, and 48 basses, who formed a total of 192 singers. If it is thought that one part is weak, the part is strengthened by the introduction of more competent singers; and the weaker are removed. There have been instances where singers who could ill afford to attend certain rehearsals have been paid by the governors for their services. The men in the chorus are of all callings in life, and many of the singers received their first instruction in the public schools. It may here be remarked that music has been cultivated earnestly in Springfield for many years. There have been choral societies of varied nature; and there is at present an excellent male club, "The Orpheus." Furthermore, the choirs of the leading churches have deservedly enjoyed a high reputation and they have been heartily supported by the congregations.

It is the purpose of the governors to do a smaller number of works well, rather than to enlarge the program by the performance of many works half-rehearsed and half-learned. It is their policy to give an American composer every opportunity, if he is worthy. And so J. D. C. Parker's "St. John," Chadwick's "Lovely Rosabelle" (first time); Foote's suite, op. 12; McDowell's "Ophelia" and H. W. Parker's "Kobolds" (first time) have been heard in Springfield. It may be said of the programs of the three last festivals that they have been catholic in spirit, diversified, and of genuine musical worth.

The festival of '92 opened Wednesday evening, May 4, with a performance of Dvorák's dramatic cantata "The Spectre's Bride." It was then given for the first time in the city. The solo parts were taken by Mrs. Corinne Moore Lawson, and Messrs. Whitney Mockridge and Max Heinrich. The orchestra was the Boston Festival Orchestra, with Mr. Emil Mollenhauer as concert-master. The cantata is a severe test of the proficiency of a chorus. The voice is often treated as an orchestral instrument; its limits are frequently disregarded; and certain progressions are a pressing invitation to false intonation. Now as far as intonation, phrasing, and rhythm were concerned, the performance of the chorus was admirable, and the attack, with a few exceptions, was excellent. The parts were well balanced, and the quality of tone was fresh and agreeable. But there was a monotony of tonal strength, and the dynamic indications of the composer were often disregarded. The *pianissimo* was shunned; the *crescendo* was often turned into a *sforzando*; and there was a frequent anticipation of the climax, for the *forte* and the *fortissimo* were the two degrees of force, and the partitions that divided them were thin. In a word there was vigor rather than discrimination. So too, the orchestra, which was made up of thoroughly trained musicians, was often uncontrolled, and the voices were at times completely submerged in orchestral billows. Nor did the conductor endeavor to restrain the players. Mr. Heinrich was dramatically effective in a congenial part, but Mrs. Lawson and Mr. Mockridge were a disappointment. Mrs. Lawson was false in intonation, slovenly in attack, and she abused the *portamento*. Mr. Mockridge was faithful in endeavor; but he could not rise to the occasion, and he turned an heroic part into lyricism that was slightly nasal. The solo singers suffered in turn from a boisterous accompaniment. The work as a whole was coolly received by an audience of about 800. By some the subject was regarded as unpleasant; others were disappointed in the performance; and a few declared openly that the difficulties thrown by the composer in the way of the singers did not repay the mastering of them.

The concert of Thursday afternoon, May 5, was in reality a vocal recital by Mr. and Mrs. Georg Henschel. Mrs. Henschel sang Liszt's "Lorelei," Purcell's "Nymphs and Shepherds," Arne's "Polly Willis," "The Little Red Lark" and "The Glen of Kenmare." Mr. Henschel was heard in "Wolfram's first song in the Tournament" from "Tannhäuser"; "The Ruined Mill" and "The Earling" by Löwe, and Schumann's "The Two Grenadiers." The duets were Henschel's "Gondoliera" and a number from "Don Pasquale." As the taste and skill displayed by Mr. and Mrs. Henschel in their chamber recitals are thoroughly known to all, there is no need here of extended criticism. The audience was large and enthusiastic. The overture to "Tannhäuser," an arrangement of an air and a gavotte by Bach, and selections from

Mendelssohn's "Midsummer Night's Dream" were well played by the orchestra. The body of tone was rich and sonorous. The wood-wind and the brass were prompt in attack and tuneful throughout, in a word, unusually good. Mr. Stewart may well be proud of his organization.

The feature of the concert given Thursday evening, May 5, was the first performance of Mr. Chadwick's "Phoenix Expirans," the text of which is a religious poem by an unknown author of (probably) the 12th century. This poem may be found in Trench's "Sacred Latin Poetry." It is a strange, mystical, amorous, contemplative expression of religious feeling, and it is full of suggestion to the musician. Mr. Chadwick in his verbal introduction to the cantata says the work does not call for an extended description, as the various numbers are self-explanatory. To attempt to describe musical impressions by "word painting" is unfortunately a habit in these days, as common as it is idle. The cantata is written for chorus throughout, with the exceptions of a soprano solo in the second number and a mixed quartet. The most effective portions of the work are the first two numbers and the finale, although all the numbers are of genuine interest. The close of the second number with its orchestral outburst followed by the unaccompanied voices in a Gregorian cadence is particularly impressive. The instrumentation is rich, and it shows the influence of the modern French school, as for instance in the delightful introduction to the second number. Yet Mr. Chadwick is no slavish imitator of Gounod or Massenet. He says his own things in his own way. This "Phoenix Expirans" deserves repeated hearings. It challenges the attention of every choral society of high pretension. For it is a work that shows imagination as well as knowledge, and science is not allowed to choke poetic feeling. It was exceedingly well sung by the Springfield chorus, and the orchestra was led with discretion. Mrs. Lawson is ill-suited by nature to the broadly-constructed solo. The solo parts in the quartet were taken by Mrs. Lawson, Mrs. Julie L. Wyman, and Messrs. Mockridge and Heinrich. The quartet, "*An amor dolor sit*," is difficult, and it was badly sung on account of an utterly inexcusable lack of sufficient rehearsal. Mr. Chadwick's work made a profound impression, and the composer was enthusiastically recalled. The other numbers of the concert of the evening were as follows:—Aria from Spohr's "Faust," sung by Mr. Heinrich; Lohengrin's narrative, and the prize song from "Die Meistersinger," Mr. Dippel; Rie's "Cradle Song" and Chaminade's "Sweet Bird of Spring," Mrs. Lawson; aria from Gounod's "Queen of Sheba," Mrs. Wyman; and "Let all Obey," from the last named opera, was sung by Mr. Mockridge. The orchestra played the Berlioz arrangement of Weber's "Invitation to the dance," and the final number was the march from "Tannhäuser." The singers were each in turn recalled, and the concert was spun out by the introduction of additional numbers.

A "Festival Overture" for orchestra by Edmund Severn, Jr., a violinist and a singer of Springfield, was played for the first time, Friday afternoon, May 6. Mr. Severn was born in Nottingham, England, in 1862. He was brought to Hartford, Conn., at an early age, where he lived until '83. In '88 he went to Berlin and studied with Philipp Scharwenka, and on his return to America he studied instrumentation with Mr. Chadwick. A string quartet by him has been played in Berlin, Cincinnati, and Springfield. The overture, played under his direction, shows musical feeling and considerable technical skill. There are no marked symptoms of originality or individuality. There is a lack of unity in the work, there is no nail from which the whole thing hangs. The themes are conventional and clearly exposed; the development is at times ingenious, but the structure of the whole is irregular and without fair proportions. There are occasional echoes of Wagner. When it is remembered, however, that Mr. Severn took his first lesson in harmony about four years ago, this overture may be well regarded as a credit to his industry. It was warmly received by the audience, and the composer was recalled. Mr. Franz Rummel gave a virile as well as poetic reading of Rubinstein's D minor concerto for pianoforte, and he played as solo numbers Chopin's D flat nocturne, op. 27, No. 2, and the uninteresting 10th rhapsody of Liszt. The orchestra played two movements from Raff's "Schöne Müllerin" under the direction of Mr. Mollenhauer, and Mr. Henschel conducted his own suite from the music to Shakespeare's "Hamlet." The suite was received with scant applause, and the criticisms of the local public critics were of an unfavorable nature; to the effect that the music was without dramatic significance and without musical distinction; an opinion that has been also expressed in London, and in Boston.

The closing concert of the Festival was devoted to Haydn's "Creation," in which the solo parts were taken by Mrs. Henschel and Messrs. Ricketson and Henschel. All in all, the work of the

chorus was worthy of high praise. Certain numbers were taken at an unusually rapid pace, but if Mr. Chadwick sinned in the matter, it was certainly in the right direction; for the evil of absurd loitering in the tempo has grown of late to an alarming extent, and is to be seen in the oratorio performances of leading societies in leading cities. The popular honors of the evening were borne away by Mr. Ricketson who was stormily applauded after he had sung, "In native worth." Mrs. Henschel is not at home in oratorio, and the flowing melodious style of Haydn italicized the weaknesses of Mr. Henschel's vocalization. Whenever there was an opportunity for dramatic delivery of recitative, he was impressive. The day after the performance a violently worded criticism of the three solo singers appeared in the *Springfield Republican*; it told many wholesome truths, but truth suffered, perhaps, from the acerbity of expression. There were replies, and an unnecessary and unpleasant discussion followed in which officers of the Society engaged. Such independence of criticism on an occasion when the absurd cry of "patriotism" usually drowns the voice of judgment is a sign of the healthy condition of the body musical.

I was told by an officer of the Association that "the governors would come out about even;" he used the phrase in a pecuniary sense. This result followed the concerts of a miscellaneous nature. For of the Springfield Festival as of other entertainments of the kind, it may be truly said:—

The cantata or oratorio heard for the first time neither excites curiosity nor gives, as a rule, genuine pleasure.

Certain oratorios (and they may be counted on one hand) are sure drawing cards.

A miscellaneous concert, where singers step in turn upon the stage, each armed with a favorite aria and a ballad, is absolutely necessary if the Society is unwilling to lose money. These concerts attract the great audience and promote the longest discussion, for the personality of the singer is brought nearer to the hearer.

A concert of an instrumental nature is regarded as a necessary evil, a prop to the dignity of the occasion; and nine hearers out of ten are bored.

But it may also be honestly said of the Springfield Festival of 1892 that the programs were excellent; that there was no attempt in any manner to catch the crowd by concession to vulgar taste; that there was a sincere effort on the part of all concerned to give the people of the neighborhood an opportunity of hearing good music well performed.

PHILIP HALE.

QUESTIONS AND ANSWERS.

Conducted by Benjamin Cutter.

So far as our limited space will permit, questions of interest to the greatest number will receive attention in this column. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD by addressing the publisher.

Correspondents wishing information regarding fingerings, the interpretation of musical signs, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found, and to opus number. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired. Address all inquiries to Benjamin Cutter, in care the New England Conservatory, Franklin Square, Boston.

Lexington. 1. Please pronounce the following words: Il Puri-tani, Haydn, Mendelssohn, Chopin, Scharwenka.

Ans. Eel poo-ry-tah'-nee, Hlgh'-do, Men'-dels-sóne, Shó-pan, Shar-ven-kah,—approximately.

2. What modern composers write the best music? I mean those who have written since the old classics.

Ans. Among those who write, and who have written, are:—Schumann, Mendelssohn, Chopin, Berlioz, Brahms, Wagner, Rubinstein, Raff, Tchaikowsky, Saint-Saëns, Kiel, Goldmark, Franz Liszt, Volkmann, Gounod, Mascagni, Verdi, Massenet, Bizet, Paine, Geo. Whiting, MacDowell, Mackenzie, Cowen, Sgambati, etcetera.

Ohio. 1. Recommend a good dictionary of musical terms. Where can it be obtained?

Ans. Stainer and Barrett. Any one of the several houses advertising in our columns can mail it to you.

2. Will you please publish in your Q. and A. department the course of reading given in the different numbers of your paper last year?

Ans. Space forbids. You must procure back numbers of the HERALD.

X. Please explain the mordent signs found in Bach's *Two Part Inventions*, Peters' Edition.

Ans. The vertical stroke through the mordent sign shows that the auxiliary note must be below the principal note; the same sign without a stroke has its auxiliary note above the principal note; the double mordent, having two more notes than the mordent, is played with upper or lower auxiliary notes according to the absence or presence of the vertical stroke.

F. R. 1. Name some good waltzes for violin and piano.

Ans. Strauss, Waltz Album, Peters' Edition.

2. Name some interesting violin music.

Ans. If you mean music for violin alone, we can refer you to nothing finer than the Rode Caprices, Bach's Sonatas, and the literature of the advanced study works; David, Campagnoli, Tartini, Paganini, Singer, Sauret, and Wieniawski are good names to select from.

G. A. K. I have Moore's *Encyclopedia of Music* but it does not enlighten me in regard to the modern men. Please advise me.

Ans. Grove's *Dictionary of Music and Musicians* will give you the most enlightenment. This is quite expensive, but in proportion worth far more than any like work in our language. The *Manual of Music*, published in Chicago, gives considerable information, but is not comparable with Grove's work.

P. J. In Handel's *Suite I*, Prelude, Litolf Edition, there are several irregularities in time; in the third measure I notice two whole notes; in the fifth measure there are three whole notes, and in the fourteenth four whole notes. How are such irregularities to be interpreted?

Ans. Regard the common time sign as indicating the time in general; each whole note should have its four counts, and the sixteenth notes must be played in strict time.

R. I. 1. See W. G. Smith's *The Mermaid* for piano, measures 2 and 3, page 6, also page 7, line 3, measures 3 and 4:—what do the straight lines, connecting certain notes, mean?

Ans. They seem to show the melody notes.

2. How shall I figure measure 6, exercise 2, lesson 191, Richter's *Harmony*?

Ans. 6+, 6+
5 4
3

3. Please name a few bright four-hand pieces by Moszkowski, Tchaikowsky, or other modern men.

Ans. Moszkowski, op. 12, op. 17, op. 33; Tours, *Suite de Pièces*; Grieg, *Peer Gynt Suite*; Hoffmann, op. 55, op. 76.

4. Where was W. J. Francis, musical composer, born? Is he still living?

Ans. Never heard of him. Many a star shines, however, whose radiance has not met our eyes. Can you give us any clue about him?

-Anna. In using foreign musical terms, should we Anglicize them, or should they be domesticated? Should trio be trio or trêo?

Ans. Really, they should conform to our laws of speech, as foreigners conform to our laws of government. We think so. But custom demands that our pronunciation of such foreign words should be as near as possible to that of their places of birth, and every variance is stamped as uncouth. Trêo.

Viola. Where can I find accents explained?

Ans. In any good piano method.

Peuna. 1. How are the Kalliwoda *Waltzes*, op. 103, piano and violin, usually played?

Ans. Straight through with repeats.

2. Can the introduction be used with each waltz?

Ans. No. It belongs before the first waltz.

3. Please name a few songs with obligato flute; also with obligato violin. Are there any written for both instruments and voice?

Ans. With flute:—Kalliwoda, *Afar in the Distance*; Spohr, *Bird and Maiden*; Bishop, *Echo Song*; Ganz, *The Rose*. With violin:—Album in Peters' Edition; Gounod, *Ave Maria*; Weil, *Spring Song*, *Autumn*. We know of nothing for voice, flute and violin.

5. What is the best book on embellishments?

Ans. Hard to say. See, however, *Ten Real Embellishments*, F. D. Wagner.

REVIEW OF NEW MUSIC.

N. B.—Music intended for review in these columns should be addressed to Louis C. Elson, New England Conservatory, Boston, and should not be stamped in any manner.

The Oliver Ditson Co.,

Boston, New York and Phila.

One Morn the Maiden Sought the Mill. G. A. Macfarren.

A simple but hearty little work in the folk-song style. It is of course in the strophe form and has a bright refrain. It is published for high and low voices.

Manola. Bourgeois.

As this is twice marked, "The TRUE Manola," we are forced to the conviction that there are some false Manolas about; however this may be, the present song is a pleasing bolero. The translation is badly phrased, but it is very difficult to turn these Spanish and French compounds of fire and caprice into English. It is for soprano. Compass E to G sharp.

Boom-ta-ra—arr. by Knight.

An arrangement of "Ta-ra-ra-Boom-de-ay." The first drop of a shower of arrangements of the most recent Music-Hall inanity in music.

The Old Dinner-horn at Home. Van de Water.

As this is marked conspicuously, "The hit of the Season," there seems to be no need of the critic's services and the reviewer finds his occupation gone. It is more original than most of the minstrel songs of the present.

A Song of Sunshine. Goring-Thomas.

A bright and beautiful song for soprano. Its cheerful measures come in strange contrast to the composer's melancholy fate, and every song of Goring-Thomas only proves what a graceful writer of *chansons* the world has lost.

Thine Earthly Sabbaths Lord, we love. Emerson.

L. O. Emerson, while never very deep or abstruse (or perhaps because of this) always pleases the public and his songs are always profitable to the publisher, without being trashy. This is quite melodious but by no means original, bearing a startling and strong resemblance to Goetze's "Oh Happy Day."

What Carols the Nightingale.

Soft the Winds of Evening Sigh.

} Louis Ehler.

Two songs of the set which Chas. F. Webber is introducing to the public. Both are very tuneful, yet the chief charm lies in the musicianly and well-developed accompaniment. Both songs are for tenor or mezzo-soprano.

Sister Mary Walked Like That. Chester Hatton.

That is however no reason why Chester Hatton should compose like this.

The Sunshine of my Heart. Maude V. White.

A passionate melody is here well intertwined with a good sub-theme in the accompaniment. The work is published for both high and deep voices.

Lamentation. Denza.

A melody with simple accompaniment, whose chief charms lie in the one passing modulation to major, and in the expression with which the melancholy theme is invested by the singer.

Album Polonais. Philip Scharwenka.

This work has been reviewed before in these columns if we do not mistake. It is a fine and characteristic work of only medium difficulty; as worthy of popularity as the "Polish Dance" of the other Scharwenka.

Polar Star Waltz. J. J. Freeman.

The Boston Concert Waltz. H. E. Burney.

Both pleasing, the latter much the more ambitious and developed work, the first being an easy jingle for dancing.

Among other good instrumental selections recently published by this house may be mentioned "Titania,"—Scene de Ballet,—Meyer, Spanish Dance (4 hands), Moszkowski, Galop Fantastique, from "Cavalleria Rusticana,"—Moelling, "Advance Guard March," Stultz, and a very brilliant Clarinette "Caprice de Concert," by Hosmer, dedicated to that splendid artist upon the instrument—Mr. E. Strasser. This last is for B-flat clarinette for which instrument this firm have recently published much brilliant music.

The H. B. Stevens Co.,
Boston.

A lesson from the Birds.

Love's Old Story.

Waiting at the Stile.

} J. B. Campbell.

Three very worthy songs by a good composer. The first has a bright and appropriate refrain and a blithe, unforced melody. The second has a waltz refrain but is not to be classed with the many trashy works which assume this form; the waltz itself has musicianly and interesting modulations and the peaceful theme which precedes it is richly harmonized. The third is a naïve and coquettish affair which must be sung with archness and daintiness to win its due effect. All three are for middle voice (the last, however, being slightly higher, and reaching G), and can be cordially recommended.

Messrs. Breitkopf & Härtel,

Leipzig and New York.

Album of 20 Songs. Otto Dresel.

A posthumous work at least in part, and a doubly painful *memento mori* in one sense, for it shows in every number how much the world has lost in the recent death of this modest musician. It is scarcely stating too much to say that these songs may rank with the foremost of German lieder. Mr. Dresel was the intimate friend of Robert Franz, and there is frequently something of the style of this great master discernible in them, and their thorough accompaniments, forming an integral part of the musical picture, show the influence of study of the best school of German lieder. Space forbids much detail of analysis. "Sunday Morning" is quite in the vein of Franz (if not altogether so melodious) and its quiet, unobtrusive touches of counterpoint are indicative of the true musician and composer. "Maud" is a good instance of the employment of the modern strophe-form in its best way, with mutations and fresh modulations in the last repetitions. "The Violet's Grave" reminds in its style of Franz's "Zwei Welke Rosen," but by no means copies it; this short *lied* is one of the masterpieces of the book. It is impossible to multiply instances as we could wish; suffice it to say that every musician should get this song-album and study it as a model, for it is the finest collection of songs yet written on this side of the ocean, and it is a most valuable addition to the present repertoire of *Lieder*. Boston may well feel proud of this musical monument of the worth of her resident composer.

Messrs. Kunkel Bros.,

St. Louis, Mo.

The Exile.

Slumber Song.

In the Forest.

Hunting Song.

} W. D. Armstrong.

The first two are vocal works. "The Exile" is profoundly gloomy, and needs some counter-theme in major to lighten the general effect. The "Slumber Song" is quite charming in its effects and is not in the $\frac{6}{8}$ rhythm which so many cradle songs have worn threadbare. It is also entirely singable. The last two are piano works. "In the Forest" is a dainty Rondo of which the chief theme is very well made and the episodes in good contrast of style. The Hunting Song is in much the same form, and its chief theme is its best portion. The works are all good examples of the short forms of composition.

Mr. F. Mueller, Jr.,

Spokane, Wash.

Spokane Gavotte. Mueller.

The introduction reminds oddly of Beckmesser's theme in the 2nd act of "The Mastersingers," but it changes into a chief theme which is quite dainty and graceful, although not beginning on the regulation third beat of Gavotte construction. There is a trifle too much of chromatic work, but the composition is brilliant and tuneful and should speedily become popular.

LOUIS C. ELSON.

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A Monthly Music-Review.

GEORGE H. WILSON, Editor and Publisher.

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HENRY E. KREHBIEL,
PHILIP HALE,
W. J. HENDERSON,
BENJAMIN CUTER, } Associate Editors.

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PUBLISHER'S NOTICES.

The attention of readers is directed to page six of the advertising department of this paper, where is given in detail a plan by which Symphony-concert Season Tickets in Boston, Brooklyn, New York and Chicago, for 1892-93, and Worcester Festival Season Tickets for next September, may be had in return for some little effort to increase interest in the HERALD.

Copies of the admirable photograph of the Boston Symphony Orchestra from which the Half-tone process picture given away with the January HERALD was made, are for sale. They will be sent by mail on receipt of \$2. The photograph was taken in December, 1891, and represents Mr. Nikisch and the orchestra on the stage of Boston Music Hall. It is a unique achievement in photography, the likenesses are excellent, and it is the only photograph of the orchestra in existence. The size is about 18x12. Copies of the Half-tone process picture of the Boston Symphony Orchestra will be sent by mail on receipt of 25 cents.

A CHRONICLE.

Ha!

The editor has returned just a length or so behind the secretary. At this writing he cannot say whether readers of this month's paper will share in the disclosures now so imminent or whether they must wait four weeks; the printer will reserve a page up to the latest moment possible with issuing the paper promptly, as usual, the first day of the month, so as to record the expected telegraphic account of the *denouement*.

My sincere thanks are given Mr. Henderson for his loyal care of and earnest work upon the HERALD during my enforced absence. His chronicles were filled with truthful nuggets over which the too guileless public would do well to ponder.

It is a terrible menace to honest criticism in the newspapers when the publisher or managing editor accepts favors

(tickets) with the understanding that they are to be paid for in notices. I shall always be grateful to Mr. Worthington, formerly publisher of the *Boston Daily Traveller*, for permitting me to maintain a consistent attitude on music for his paper during my term of service upon it. At first it was not easy to prevent the ticket notices appearing, and I remember having to encounter the determined opposition of one editorial gusher whose traffic in notices was prodigious; but I won my case, and for several years I could say what no other music critic in Boston could, *i. e.* that the right to express an opinion on music in the paper with which I was connected was mine and mine only. It was the principle for which I was contending.

It becomes a serious matter when the New York public is told by one who knows that the critic of only one daily paper in the metropolis is absolutely free from direct or indirect compulsion. There are honest critics on several New York papers, but how is the public, once distrustful, to know in which column is the truth and in which the lie. There is only one way for the individual critic to protect his reputation at all times and that is by insisting on the signed article. Were this the universal custom, as it is in Boston with the exception of the *Transcript*, and were the public agreed not to accept any unsigned opinions on musical matters, it would clear the atmosphere at once, and improve criticism. And it is a very simple matter.

I should so much like to see this done at Cincinnati during the next Biennial Festival. I wonder if the awful and contemptible notices that were printed this year in the *Commercial Gazette* and in the *Inquirer* would be repeated? I can imagine the souls of the persons who dictated the 1892 policy of these papers towards Mr. Thomas and what George William Curtis calls "his life campaign of education, because of its dignity, its absolute fidelity to a high ideal and its total freedom from charlatanism of every kind," presenting themselves before Saint Peter, at that point on the threshold between two worlds where, according to profane report, elevators are running in both directions; "I can imagine" I say—but perhaps the rest had better be imagined.

I find it to be a happy coincidence that Mr. Henderson in the June HERALD should refer to two important Europeans, whom in my recent wanderings abroad I met face to face, as rather unknown quantities in our musical world. I feel as if I had discovered Mme. Calvé whom as I predicted, London is already raving about, the staid *Musical Times* in a review of Mr. Harris' "Cavalleria Rusticana" saying:

"But the splendour of the accessories which would have thrown mediocrity into glaring relief, were quite eclipsed by the wonderful impersonation of *Sanluzza* by Madame Calvé in whom the *habitués* of Covent Garden were not slow to recognise the most notable acquisition to the ranks of dramatic sopranos, since the *début* of Emma Albani in 1872.

Madame Calvé, though more notable for her dramatic than her vocal endowment, has an organ of considerable power and charm, which she uses with consummate art and enviable ease, while her enunciation is faultless. Her success was complete, as it deserved to be, for anything more picturesque, more impassioned, or more pathetic has not been witnessed on the boards for many a long year."

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Sig. Martucci is the other. Mr. Henderson says that next year Joseffy will play Martucci's pianoforte concerto. I hope there will follow others who will introduce the chamber music of the talented director of the Bologna Conservatory; his sonata for piano and violin in F sharp minor is a brilliant concert work published by Kistner of Leipzig. A set of his songs to words by R. E. Pagliara, published by Ricordi (New York, Breitkop and Härtel), shows Martucci's fluent melodic gift.

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I shall probably omit some important matter that ought to be chronicled this month. There is so much I want to say, but our summer suit is not so thick as our winter garments which were worn through June. I think it a good fit though. Our tailor has instructions to plan a simply stunning outfit for next fall, with which to inaugurate the second volume of the HERALD, and to celebrate the return from their vacations of the staff of the paper now variously scattered.

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It is not too late to catch the last boat to Bayreuth and sit among the first night audience on July 21. But have you a ticket? It is given out officially that every one of the 28,000 has been sold. This does not absolutely preclude the chance of getting one at Bayreuth, either at the office of the General Committee or of a speculator, but it is a disagreeable uncertainty. The distribution of the principal parts this year will be as follows: In "Parsifal" the title rôle will be taken by Van Dyck of Vienna, and Grüning of Hanover; Kundry, by Mailhac of Karlsruhe, and Maltén of Dresden; Gurnemanz, by Grengg of Vienna, and Frauscher of Bremen; Amfortas, by Kuschmann of Milan and Scheidemantel of Dresden; and Klingsor, by Liepe of Berlin and Planck of Karlsruhe. In "Tristan and Isolde" the part of Tristan will be taken by Vogl of Munich; Isolde, by Sucher of Berlin; Marke, by Döring of Mannheim and Gura of Munich; Kurwenal, by Planck of Karlsruhe; and Brangäne by Staudigl of Berlin. In "Tannhäuser" the part of the Landgrave is allotted to Döring of Mannheim; Tannhäuser to Grüning of Hanover; Wolfram, to Scheidemantel of Dresden; and Venus, to Mailhac of Karlsruhe. In "Die Meistersinger" the part of Sachs is given to Gura of Munich; Pogner, to Frauscher of Bremen; Beckmesser, to Müller of Leipzig; Kothner, to Bachmann of Halle; Walther von Stolzing, to Anthes of Dresden; David, to Hofmüller of Dresden; and Magdalena, to Staudigl of Berlin. Herr Fuchs of Munich, as in former years, will be stage manager, while the choruses and the musical management on the stage are entrusted to Director Julius Kniese. The orchestra and choir will be practically the same as in previous seasons. The dancers in "Tannhäuser" will be under the superintendence of Virginia Zucchi of Milan, and are mostly the same as last year, consisting of members of the ballet of the Court Theatre of Berlin. The general re-

hearsals began on June 19. As the expense will be less this year the Committee will be enabled for the first time to put aside a substantial sum as a reserve fund for future festivals.

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The May number of *Il Teatro Illustrato* of Milan, Sonzogno's paper, contains this tribute to Francesco Lamperti, recently deceased:

"Another celebrated artist vanished from the scenes of life! Who in Milan did not know Francesco Lamperti, the handsome old man, with divided white beard, with the rosy face, walk a little wearied, but eye full of life? The singing lessons of Lamperti were sought for especially by the English and American misses, and he, when he left Milan to go to his villa of 'Cernobbio' was always followed by either lady or gentlemen pupils. He passed the winter often at Nice. He enjoyed a European fame for the success of his many pupils of both sexes. Among them we note 'Waldmann,' 'Albani,' 'Cruvelli,' 'Artot' and 'La Grange.' And it is believed that his instruction was also given to 'Theresa Stolz'; afterwards among his pupils were 'Campanini' and 'Collini.' Lamperti leaves several publications: 'Theory—Practice,' for the study of singing; studies of 'Bravura' and exercises for soprano, mezzo-soprano, contralto, etc., and finally a number of 'Observations and advice on the trill.' There were no 'first representations'—in the theatres of Milan—of musical spectacles, operas, concerts, at which il maestro Lamperti was not in attendance, together with his wife. And from the visits which the aged Professor received at his box one comprehended the esteem in which he was held. Lamperti died suddenly at the ripe age of 79 years. For a long time he was Professor in our Conservatore (1850–1876), where he formed pupils of both sexes risen to the ranks of Fame. He had known, with his long experience, with his wisdom and love for art, how to render himself greatly esteemed and loved by all. Few knew better than Lamperti the vocal organs of man, and few can vaunt the good taste that distinguished this teacher, preserver of the traditions of Italian singing, and renowned not only in Europe, but also in America. He was born at Savona in 1813."

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There is something lacking in Philadelphia. Mr. Bunting thinks the season of 1891–92 augurs happily for the musical future of the city, basing his optimism upon the increased patronage given to orchestral concerts of the best class. But when I recall the fact that the Quaker City imports all her orchestral music; when I hear that the directors of the Philadelphia Chorus are seriously contemplating ending the existence of that society because of insufficient support; and when I remember that The Cecilian has been dead two years, I mourn. What can the future be unless a great wave of remorse sweeps over the city at once, and new life is breathed upon those strictly local institutions which are now dying because of local apathy.

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The prize offered by the Orpheus Club of Philadelphia for a short cantata for male voices, orchestra and organ, was awarded a heretofore unknown member of the Smith family. Mr. Arthur E. Smith's cantata is called "The Warrior's Bride," and it was given for the first time on April 30. Mr. Smith is an Englishman, graduate of no music school; thrown on his own resources at an early age he chose to follow music and, like Mascagni, has led an itinerant comic opera company and, at present, is travelling with such a band in the English provinces. The Philadelphians seem to like the Smith music.

It was such a pity that calamity befel the Washington Choral Society just at the inception of the season. Metzgerott Hall went down and with it the splendid plan of the earnest body of men who have brought the Choral Society from a state of musical effeminacy to one of robust health; but Metzgerott Hall will be rebuilt before next season, and already has the Choral Society announced three concerts in conjunction with the Symphony Orchestra of New York, whose conductor, Walter Damrosch, is the permanent conductor of the Society.

Discussing the affairs of the excellent Mozart Club of Pittsburg, Pa., Mr. C. W. Scovel of the *Despatch* lets fall this nugget:

"Like higher education, high-class music is one of those later-developed public purposes which our log-rolling politicians have not yet learned to recognize. For such purposes a proper appeal to the large-hearted and deep-pocketed individual citizens of this community will not be in vain."

The historian notes with regret the passing this spring of two southern festivals, at Petersburg and at Charlotte, N. C. Business depression was the cause. It is to be hoped that the light that shone in both these places is not permanently eclipsed, for no section of our country is more in need of education in music than the sterile distance between the Tennessee mountains and the plains of Texas.

Colonel Albert A. Pope of Boston has besought the World's Columbian Exposition to permit a comprehensive road exhibit. He is not sure of success owing to the tremendous demand for space at the Exposition, and is inviting newspapers to plead for him and create public sentiment. He asks the MUSICAL HERALD along with the rest. I am not dumb to a cause so far reaching as good roads, and notwithstanding the unusual character of the topic may I be pardoned if I say a word. I have spent several summers in Plymouth County, Massachusetts, where the roads are of all degrees of wretchedness. I have just returned from a tour by rail in England, France, Italy, Austria, Germany, Switzerland and Belgium and I saw only perfect roads on every side; miles and miles of them with only peasants for tenants. We call ourselves civilized and yet our New England country people wallow in dust and mud whenever they walk or ride. Yes: I hope Colonel Pope will get all the space he wants at the Exposition to exhibit road making and also the latest improvements in bicycles. I wish to say here that I do not ride a bicycle.

The Arion Club of New York, Frank Van der Stucken, Conductor, will spend its summer vacation in Germany giving concerts. A New York contemporary characterizes the undertaking as a "musical feat of unusual importance." The New York Germans will undoubtedly have a good time but there is no musical importance attached to such a trip. The Arions do not represent American musical conditions; they sing in the German language and while they do earnest and artistic work they are primarily a social organization and as such will receive royal entertainment from Hamburg to Vienna. It is given out that some sixty active and two hundred passive members will participate in the joys of the proposed excursion; it is safe to say that on their return

there will be no *passive* contingent, all will be active. Hoch!

The usual reliable retrospective article on music in New York appears in the *Independent* of May 26, from the pen of Mr. E. Irenæus Stevenson.

"Arcadia" is the name of a new paper published semi-monthly in Montreal, whose initial appearance was made on May first. Joseph Gould, conductor of the Meudelssohn Choir of Montreal, is editor and proprietor. The idea of such a paper for Canadians is a happy one and the first numbers indicate that Mr. Gould's purpose is high and that he will creditably represent a cultivated constituency. "Arcadia" is devoted to music, literature and art. A feature of the paper is the regular New York letter of Mr. Richard Aldrich of the *New York Tribune*.

Yet another new paper came to us in May. It is *The Organ* and as its name indicates is devoted to the interests of the noblest of all instruments. Everett E. Truette is the editor and owner and the town of Boston is the place of publication. The enterprise starts off well and ought to succeed.

Mr. F. X. Arens wrote us a civil letter after reading our unfavorable opinion on his self-appointed errand in Europe. We desire no personal quarrel with Mr. Arens but we condemn his mission. Such propaganda as he is establishing in Europe for the native American composer is not calculated to bring permanent benefit to a school of composition yet in its infancy. Instead of being thrust upon Europe through the medium of an insufficient orchestra and under the direction of a conductor who is not acknowledged a conductor in his own country, American music should take its chances along with French and Russian or any other music, and bide its time; the label should be torn from the wrapper and Mr. Reinecke of Leipsic, Mr. Fischer of Munich, Mr. Richter of Vienna, and the others be asked to judge of the contents simply as music. Of course Mr. Arens can secure bushels of good notices commending his scheme; press notices in the majority of cases are at the call of any good-mannered fellow the world over. But there has come across the Atlantic criticism of these so-called "American concerts" that grates. It is not nice to know that Otto Lessman assailed the enterprise after the first Berlin concert and did not mention the second; that two other Berlin papers merely mentioned that the concerts took place; that the Leipzig correspondent of the *London Monthly Musical Record*, a critic whose high position is admitted, wrote for the June number of that journal: "The American conductor, Mr. F. X. Arens, recently gave a concert at the Gewandhaus, with a programme of American music. With the exception of some pieces by Paine and Chadwick, which proved fairly acceptable, the compositions brought forward were chiefly remarkable for their eccentricity and vulgarity. As far as composition goes America cannot be said to have done anything to advance musical art." Mr. Arens has forced an issue and while up to this time we have not questioned his motive he has undoubtedly done harm.

But the latest news of him is from Vienna: In letters

which he has sent broadcast in the United States he speaks of being *invited* to conduct a concert of American music at the International Musical and Dramatic Exhibition. This is a horse of another color. The effrontery of Mr. Arens in this matter is inexcusable. Should the concert be given, it will have a quasi-official character. Mr. Arens is therefore in the position of a pretender and ought to be repudiated. He is repudiated by the MUSICAL HERALD.

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NUGGETS: A concert will be one of the dedicatory features of the Women's Building at the Exposition, the program of which will include an original "Festival Jubilate" for mixed voices and orchestra by Mrs. H. H. A. Beach of Boston. The date is October 13.—We are told by cable that Mr. Tosti "was for three days last week at Balmoral Castle as the guest of the Queen," and that each evening after dinner he sang before her majesty. Balmoral Castle is not too remote for the righteous mutterings of an indignant native English musical class to penetrate, a class which these years has been asking, "how long, O Lord, how long will this saccharine Italian gather the crumbs from royalty's table?"—A shame-forgetting mob of "deleirious famales" encompassed Paderewski at the conclusion of his first and last London concert this season, one young woman, it is said, fairly hurled herself headlong on the platform. 'Tis a pity the leisure class of London is so enervated.—Our sprightly and illustrated contemporary, the Philadelphia *Music and Drama*, has been trying to evolve a national song. It caused several to be written, brought the best one to public performance, and then calmly and cruelly, but with delicious frankness buries it with this epitaph: "'Columbia, My Country,' which was sung at the Academy of Music last Saturday did not achieve success of the firework order. It did not set anybody crazy with patriotism nor did it cause chills of agony to run up and down the back of the bald-headed American eagle. As an American anthem it did not develop the wild enthusiasm that was hoped, and as a musical gem it will never rival in popularity 'Little Annie Rooney.' Music AND DRAMA has ever believed in honest and fearless criticism, and although 'Columbia, My Country' is our own child, we are forced to chastise it."—An appreciative analysis of G. W. Chadwick's "Phoenix Expirans" is published in the June number of C. F. Summy's admirable *Music Review* of Chicago; it was written by the editor, F. G. Gleason.—Mascagni's "Friend Fritz" received its first American performance at Philadelphia, on June 18th. Gustav Hinrichs was the conductor and instigator, and the cast of characters included Mme. Selma Kronold, Mr. L. Guille, Mr. Del Puente and Mme. Clara Poole.—The Year Book will be sent to subscribers about July 12.

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The following extracts from a review of a serious work are taken from a Canadian paper. Perusal of them will awake mingled feelings: "The magnificent orchestra of 70 pieces began the work apparently with perfect confidence, both in themselves and their talented conductor. The shading was remarkable for its delicacy and finish. The piece afforded the conductor every opportunity of testing the full capacity of his musicians, which was found to be quite equal to the occasion."

"After a short rest the conductor again took command,

and the orchestra began the prelude for 'Callirhoe.' The first strains were fetching, and before the chorus had sung a note it was apparent that the music was most acceptable. The music is strikingly along the lines of Gounod without the depth or coloring, but lighter, sweeter and more fantastic. It is, however, a work which, if not carefully studied, thoroughly understood and completely mastered, would fall flat upon rendition." Speaking of the singing of a young woman whose latent gifts had only recently been the subject of comment in local circles, our critic says: "A year ago she was heard by Mr. Blank who recognized her powers and began to train her voice. Her performance sent a glow of pride not only to the heart of her coach but also to that of every Canadian present who saw before their countrywoman a future which may rival any of the great divas of Europe." It is pleasant to note that the heart of a Canadian coach is so responsive; was it a hansom or a four-wheeler? Sorrowing over a change in program which compelled the tenor soloist to sing an aria from Faust instead of "Cujus Animam," we read: "It was apparent to all who knew the celebrated tenor's capabilities, that the change had not been a happy one. Opera is not his forte, while he possesses perhaps the greatest voice in cantata or oratorio upon this continent."

G. H. WILSON.

THE EDITOR AND THE SECRETARY.

CHAPTER III.

In Prague: Dvorák's Farewell Concert; the three Overtures of Opus 91; an Episode. In Dresden. In Berlin: Moszkowski's "Boabdil;" "Siegfried" and "Die Walküre" at the Royal Opera. In Brussels: A Charity Concert. In Paris: Lalo's "Le Roi d'Ys;" Mme's Calvé. In London: A Philharmonic Concert. Notes.

PRAGUE.

As I was leaving Vienna for Dresden, I heard that Dvorák was about taking public farewell of Prague prior to his becoming an American, so having the best of excuses for breaking my journey, I found myself, April 28, in the interesting capital of the Czechs. I had several hours for sight-seeing, and employed them dutifully. Up at the cathedral the custodian will have occasion to remember my visit, for while straying about the church I bribed my attendant to put wind into the organ in St. Vanzl Chapel. The chapel is 700 years old, and the sounds emitted from the organ indicate for that instrument an even earlier origin. I turned on the mixtures and diapasons and struck one chord. I can, without fear of contradiction, say that it was the "lost chord." Never have I heard such a tone. It sounded through the chapel like the vibrations of a thousand shrunken clarions; it awoke slumbering insects all about; the walls crumbled, alarm bells rung one after another, and my attendant nearly fainted as I turned to meet the gaze of the principal verger of the church, who came rushing in followed by numerous priests who stood amazed at such extraordinary sacrilege. I felt that I was in a predicament, for the place has a history of crime; within a stone's throw was the window out of which three royal Princesses were pitched to death for some cause perhaps more trivial even than experimenting with old organs. My wits served me, however, and I calmly told the gaping crowd that I was a relic-hunter, and, having become entranced at the noble fragment before me, would like to arrange for its purchase! I escaped.

I was greatly misled by Bohemian nomenclature as shown on street signs and in the announcements of merchants, etc. It really was a great trial. Why, were the Year-Book to print the Bohemian word for duet, which is *dvogzpery*, I question if my little band of subscribers would not be seriously depleted. I saw the sign Rabbi over a solemn sort of entrance, which on investigation I found led to a fish store. I wanted a button in a hurry, and I interviewed the keeper of the city lock-up, having mistaken the legend over his

door, but I never make a mistake when looking for chocolates. Prague is a discipline to the soul and a terrible incentive to lock-jaw.

I had a little chat with Dvorák prior to the concert. His new photographs are excellent, although his hair is a bit more gray than they indicate. At first Dvorák seemed to be a man of a good deal of reserve, but as he warmed to conversation he talked enthusiastically. Think what this man has accomplished? From being a peasant lad, playing at weddings and eking an existence as best he could, begging a small loan that he might hear an opera, meeting privations for years, but all the while having the fixed determination to become a musician and to rise above circumstances—and now ranking with the great composers of all time! None too great honors can be paid such a man. Dvorák's home in Prague is a modest apartment. The walls of his workroom are lined with trophies, wreaths and ribbons—tributes to his genius. He spoke of his approaching sojourn in America with such eagerness that I do not doubt he is delighted to come to us. As he already speaks good English he will the readier become acclimated in his new field, which ought to prove of immense usefulness.

The concert I came to attend was given in the Rudolfine, a fine building containing library and concert hall. The program was made up of these contributions by Dvorák: serenade op. 44, wood-wind, horns, and low strings; two duets for female voices from op. 32; two movements for string orchestra from op. 54; two duets from op. 32; three overtures, op. 91, entitled "Nature," "Bohemian Carnival," and "Othello." There was an orchestra of sixty and Dvorák conducted. It was a gala occasion. The hall was filled and the audience took every opportunity to express its interest and its appreciation of the music of its famous townsman. When the concert had ended there were wreaths and emblems handed to Dvorák; cheers and a deafening tusch from the orchestra. As a tribute it was immense. I thought I was especially favored to be present at the birth of a new work by Dvorák—three in fact, for I heard the first performance of op. 91.

Played in sequence the overtures are in splendid contrast. Dvorák's exquisite use of the wood-wind is apparent in the first, which, as a whole, is one of the most refined of all his works. The voices of the woods speak in it and with exhilaration. The splendid first theme is supplemented by a softer second scored for the strings, and out of these spring numerous episodes, reflecting joyous, animate life. The Carnival out-carnivals anything of the kind I have ever heard; yet it is not all brusque rioting. There are bits of Slavic sentiment in the lovely solos for flute, English-horn, etc., which put the whole work into better artistic relief. Even the Dragon in "Siegfried" gives some grunts to the accompaniment of brisk music in the strings. In this overture Dvorák uses the percussion without let or hindrance, but it is worth going miles to admire the great skill with which he does it. I venture to prophesy the immediate popularity of the "Carnival" as soon as it is published.

In the "Othello" there is a great amount of material and I could not grasp the import of the work after one hearing, particularly as it followed so much that was new. But the two principal themes are significant and there is no doubt as to its serious purpose. Here then are three splendid additions to the concert repertory of the present. I do not remember hearing the Serenade before. It contains some of its composer's felicitous touches. Judging from its opus number it was written about the time of the popular Slavonic Dances of Op. 46. The duets are of contrasting moods, are most musical and worthy the attention of music-lovers. They were sung with three voices on a part, and while deserving more study than had been given them were pretty well done. The singers were natives, and I remarked the shrill quality of the soprano voices and the richness of the altos. Dvorák conducted with abundant nervous energy, and the orchestra reflected to the utmost the especial Slavonic character of the music. It was a good band and particularly strong in the wind department.

DRESDEN.

I saw Rubinstein the next day in Dresden, where he is living quietly. He looks a great deal older than when in our country, and in repose his face is sad and his whole expression passive. The

immense shock of hair he used to wear has disappeared, and now his locks are a little more than normal length. But the old lion remains in the man, and our (to me) interesting conversation served to reflect it in his features. I heard no music in Dresden. "Die Meistersinger" was to have been given on the day of my visit; but at rehearsal the day before Beckmesser broke his finger—perhaps Sachs taunted him out of all reason—so the opera was abandoned and the theatre closed. Not to have heard a performance at the Dresden Opera House where Malten reigns supreme was a severe disappointment.

BERLIN.

I was fortunate in the music I heard in Berlin. In four consecutive evenings the operas were "Die Walküre," "Siegfried," "Friend Fritz," and "Boabdil," with "Die Puppenfee" as a relish to "Fritz." Opera as given at Berlin is not abreast that of Vienna, and in the particular department of stage mechanics the gulf is marked, but there is a good orchestra and a corps of conductors of pretty even excellence, the youngest of whom, Herr Weingartner, who conducted the performance of Mascagni's opera, being a very earnest musician who already holds the band under admirable control. In "Die Walküre" Gudehus was Siegmund, Frau Berten was Sieglinde, and Frau Sucher was Brünnhilde. Wotan was in the hands of a certain Herr Ridlop, Gudehus was of course the Siegfried in "Siegfried," Sucher was Brünnhilde, while Wotan enlisted the experienced services of Herr Betz. The Mime of Herr Lieben was the most effective portrayal of the part that can be imagined. It was a great pleasure to me to hear these two works after having been denied a taste of the real Wagner for many months.

After the orchestra the excellences of the performance of "Die Walküre" lay with Frau Sucher and the group of warrior maidens, whose singing of the difficult ensemble with which act three begins was worthy the highest praise. I did not care for Gudehus in "Die Walküre," and in "Siegfried" his stolidity is a barrier against realizing the fresh juvenility of the character. His Siegfried is loutish. In the second act as he lies under the trees listening to the voices of the woods his body does not fit the scene; and in the third his wooing of Brünnhilde is more noisy than noble. Frau Sucher's Brünnhilde is very strong, yet I think she fails somewhat in the one scene where Lehmann is altogether superb—I mean the awakening. Sucher's acting and singing in the finale of "Siegfried" was very effective, even passionate, yet I must agree with the Boston youth, who, preceding me out of the opera at the close of the performance, said to his companions: "Well, you can say what you please about Sucher, but our Lillie Lehmann beats them all."

The setting of "Siegfried" in Berlin does not compare in beauty and in effect with that given at the Metropolitan Opera-House. The difficult third act which became a triumph for the New York establishment was only tolerable in Berlin. The second act, as shown in Berlin, was marked by an artistic use of lights, but Siegfried was so stupid in whittling his reed. Berlin can boast of a perfectly awful dragon, with a bellow—I had almost written bellows—which can be heard around the world. Herr Sucher conducted the two parts of the Nibelungen, and with great care if somewhat heavily. He evidently studies his Wagner reverently.

A second hearing of "Friend Fritz" confirmed first impressions as to the artistic level of Mascagni's music. At Berlin Sylva was Fritz and Frau Bieton was Suzel. Sylva's voice is not so sweet as when in New York he sang Walther's music in "Die Meistersinger." Evidently he has been soaring where he ought to have been practising; but he is an interesting artist and I liked his Fritz. "Puppenfee," as given in Berlin, is delicious. And such pretty children as were engaged in the tableaux, and such an extraordinarily handsome corps of dancers! I am not sure that Moszkowski has won everlasting renown by his opera of "Boabdil," but with it he has come close to fame. In the first place he has a strong story, tersely put, with natural situations leading quickly to a great and tragic climax.

Boabdil is the captive King of Granada taken by the conquering General Cabra, to the King of Spain, together with his mother and his servants, among whom is Zoraja. Cabra finds on his return that his wife is dead and his only daughter, Elvira, has disappeared no one knows where. Boabdil's followers plead to the Spanish King

for the life of their sovereign and offer as ransom all their jewels, while Zoraja takes from her neck a locket which holds her mother's picture, thus proving beyond doubt that she is the child of Cabra. For the sake of returning Elvira to Cabra the King gives Boabdil his freedom and promises to give him back his kingdom, feeling pretty certain he will soon lose it again, and perhaps his life. Zoraja loves Boabdil, and though she goes with her father she soon makes her escape and returns to Boabdil. They are married. The father comes too late to remind Boabdil that unless Elvira is given up he becomes a slave. But Boabdil is sure his sword will give him freedom and victory. Cabra disguised as a beggar enters the court-yard of Boabdil's house, bribes the guard, and learning how Boabdil will be dressed and when he will ride out, divulges a plan to kill him; he is overheard by Zoraja, who confronts him. Cabra warns her that she must choose between Boabdil and death. Then follows a moonlight scene in the garden between Zoraja and Boabdil; Zoraja sings of dying for him. She hopes to deter him from going out in the morning, but finding she cannot say the world shall know what kind of a wife Boabdil has. She puts on his mantle, takes his banner, rides out in advance, and is killed by the shot intended for him. Boabdil is overpowered and killed.

Moszkowski has written a vital work with a heroic title-part which a Jean de Reszke or a Van Dyck would make glorious. I do not find in the music in its entirety that perfect adaptation to the situation that, for instance, Massenet displays in "Werther"; yet I question Massenet's ability to improve upon Moszkowski's treatment of the heroic element in "Boabdil," while the German flings a challenge to the Frenchman when he deliberately undertakes an extended love scene as in act three; in fact, the entire third act is written at white heat. The people concerned in the performance of "Boabdil" are very earnest artists. The title-part was in the hands of Herr Rothmuhl, a young singer with some good qualities. The exacting part of Zoraja was assigned Frau Hiedl, whose conception was admirable. The male parts of Cabra and the King were intelligently given. The opera invites an imposing ceremonial in act one, which was embraced by the Berlin management. This act also includes some effective choral writing. The artistic unity of the work is considerable, but though by no means disparaging his use of vocal means it is evident from the handling of the orchestra where Moszkowski's preference lies. The prelude to the opera and the ballet music are destined to be heard over the world. The latter is the accompaniment to some effective stage tableaux. In "Boabdil" the stage management of the Berlin establishment is said to have reached the highest mark yet attained by it, while unstinted praise is due the scenic artist. The chorus of the Berlin opera is very good. Herr Rahl conducted the performance of "Boabdil," showing a thorough acquaintance with the work and ability to control his varied forces. Boabdil and Columbus ought to have known each other intimately, for in 1492 they individually filled a considerable space in the eye of Spain.

The only orchestral music I heard in Berlin was one of the popular concerts of the Philharmonic orchestra under Conductor Herfuth. The performance of the familiar Espana by Chabrier showed the excellent technique of the orchestra, which has a good body of strings and a fair wind band. I was asked to hear a concert by pupils of Prof. Urba, but could not accept. The program was interesting to me, because it bore the compositions of two Americans of whom I had not before heard—namely: James K. Pleasants who was represented by a chorus for female voices, and Elliott Schenck, who contributed pieces for violin and for piano.

BRUSSELS.

The Theatre de la Monnaie at Brussels has long had a reputation for enterprise, so, as soon as I packed my kit in Berlin and turned toward Paris, I thought of possible musical pleasures at the Belgian capital. While too late to share in the opera season which closed the night before my arrival, I was fortunate in the provocation which gained me a single look inside the Monnaie. The occasion was in aid of a charity and this was the program:

Overture. "Le Roi d'Ys," Lalo.
Comedy. "Le Mercure Galant," by members of the Théâtre Française of Paris, including Coquelin cadet.
Acts I., III., and IV. of "Manon."
Act II. of "Samson and Delilah."
Ode to Charity.
Act IV. of "Rigoletto."

In addition to the abstract attractiveness of such a list it was

known that the King of Belgium would attend the performance and that among the musicians and singers assigned parts were Massenet, Melba, Sanderson, and Lassalle.

It was a gala night for Brussels, and from my perch in one of the upper tiers I meditated on a similar scene, now historic, asking myself if Wellington's guns saddened a braver sight than this. The entrance of the King and Queen was the signal for the orchestra to play the Belgian National hymn, a dismal melody. The Belgian King looks like the late Dom Pedro of Brazil; the sharer of his royal discomforts did not impress me as a particularly happy person, although her gown was gorgeous and her attenuated neck decked with diamonds.

Of the stars promised on this occasion all but Mme. Melba appeared, although Mr. Lassalle sang only in the "Rigoletto" quartet. I was glad to hear Miss Sanderson again after three years and to note her improvement in acting and her really exquisite singing of Manon's music. It is no wonder that Massenet was glad of an excuse to come up from Paris to conduct a performance for his ideal Manon: and Massenet is such a sympathetic conductor, so interested and eager.

The Monnaie orchestra is good. In the performance of Lalo's descriptive overture it was evident that, while capable of great dramatic outbursts its drill had not progressed at the expense of the finer qualities of expression. On the remaining items of the program I need not dwell. Of course the comedy as given by the company from the first theatre of the world was delicious, with Coquelin cadet "absolutely superb," as one of his Boston admirers would say. Mme. Jehin-Deschamps, who sang the music of Delilah in the excerpt from St. Saëns' opera, has a noble voice and style, but Mr. Alvarez, who undertook the part of Samson, did not awaken regret in my heart at his impending fate; throaty singers deserve to wear wigs. I may also add that the "Ode to Charity" was a mild tribute recited in French by a slick young man named Lambert.

PARIS.

I crowded a good deal of music into a few days in Paris, where I heard Lalo's "Le Roi d'Ys" and a forceful performance of "Cavalleria Rusticana," both at the Opera Comique. In the cast of Mascagni's opera was Mme. Emma Calve, who was the composer's choice for Santuzza on the occasion of the premier of the work at Rome in 1890. She is one of the best singers I have ever heard, and a consummate actress. The voice itself is a full and rich mezzo, more like that of Pauline Lucca than any I can recall. Her natural beauty is enhanced by her effective dressing of the part, which she develops with tremendous force until in the scene with Turridu it becomes masterly. She has perfect command of vocal timbre, and is altogether a rare gem in the musical world. As she has accepted an engagement from Mr. Harris for the coming opera season in London there will be no lack of news of her in the immediate future. The ensemble of this performance of "Cavalleria Rusticana" was good throughout. The part of Turridu was taken by M. Lobart, quite as good a tenor as I have heard in Paris, while the Alfio of the cast was a terribly earnest fellow; I really thought he would actually bite off Turridu's ear when he challenged him, so fierce was he.

There may be more noisy operas than "Le Roi d'Ys," but I have yet to encounter one. It is a succession of bangs. One ought to visit it only in the company of an aurist. The performance gave me such a headache that I cannot attempt a review lest I do injustice to its respected and now lamented composer.

At the Grand Opera I heard "Lohengrin," with Bosman as Elsa and Engel as Lohengrin. Neither of these artists was engaged in the first Paris performance of the work last winter. From the intellectual side neither succeeds in giving a satisfactory interpretation. The Ortrud was Mlle. Fierehs, who was boisterous and unimpressive. Altogether I was disappointed in the spirit of the performance; it was not Wagner. Nor was the mounting of the opera, the handling of the processions, etc., what I had expected of so great a show-house as the Paris Opera; though it is true that Lohengrin wore two beautiful suits, and that the lords of Brabant showed themselves to be connoisseurs in horse flesh. The orchestra, while ever loud, did some admirable playing, though even here the question of tempo might be raised.

I did not attend the conspicuous failure of the musical season in Paris, having been warned. I refer to "Enguerrande," opera by M. Chapuis, organist at the old church of St. Roch. The first performance of "Enguerrande" drew from a writer in the Paris *Herald* this remarkable criticism:

"M. Chapuis has written an opera in which he has used quite new methods of expressing old-fashioned music. He has abstained from melody, and in spite of his incontestible musical talent he rarely gives us harmony."

Delicious, isn't it? Chapuis has written old-fashioned music in a new way, yet he has abstained from melody and harmony!

While in Paris, I saw Charles Gounod at his home on the Place Malesherbes, a lovely house fronting on a sunny square in an accessible portion of the city. It so happens that Gounod has recently been the subject of a number of articles in the American press, his own contribution to the *Century* and Mr. Krebhiel's paper in *Harper's Weekly* being conspicuous, and by the way the portrait in *Harper's* is as perfect a likeness of Gounod as I saw him, as could be desired. Gounod received me in his sleeping apartment, where he had been confined for several days. Of the men I have met during this sixty-day interval, Gounod won my heart the quickest, his manner is so sympathetic. His inquiries about music in the United States showed that he underestimated his own popularity, so it was an unexpected pleasure for me to be able to tell him that his choral works were known everywhere among us and repeatedly sung. Our conversation developed the fact that one of the favorite children of his brain is "Gallia." Notwithstanding the London *Daily News* quotes Gounod as saying to a friend that his career as a composer is terminated, his susceptibility to heart disease standing in the way of his undertaking any work of large dimensions, I saw the manuscript of two new masses, one a requiem for mixed voices and orchestra, which will occupy an hour in performance, the other written without orchestra and shorter. In a corner of Gounod's work-room is an odd contrivance of table and piano, the keyboard of the latter being out of sight. It is here that Gounod composes; pushing back the table top he uncovers the keyboard of his instrument without changing his position. The entire house is spacious, a large covered court occupying the height of two stories invites the sun to play upon scores of potted plants, palms, and flowers innumerable. Concerning Gounod's health I can scarcely speak authoritatively. I saw him when he had been several days indisposed, and though lying on a couch his appearance was not that of a sick man.

Before I left Paris the death of Ernest Guiraud occurred. Though a native of New Orleans, Guiraud came to Paris at the age of 12. He studied at the Conservatory, was a prize scholar, and at the time of his death was a member of the Academy of Fine Arts, where he succeeded Leo Delibes. He is known in the United States as a composer of trifles for orchestra, but in Paris his operas are spoken of with respect. I was lucky to be in Paris on varnishing day at the Salon on the Champ des Mars and as the old Salon on the Champ des Elysées was also in operation I saw both exhibitions. Varnishing day at the Salon is the day of days when Parisians turn out to criticise each other; 'tis true they give an occasional glance at the canvases, but I am convinced that the prime object of the 40,000 people gathered in the art building of the French Exhibition of 1889, on this rarest of May days of which I write, was to look at each other. It was a great sight!

LONDON.

My wanderings had nearly ceased when I arrived in London about the middle of May. I was too late for the performance of "Elijah" by Mr. Barnby's Albert Hall chorus, but I heard a Philharmonic concert. This was the program:

Symphony in F Brahms
Aria—"Selva opaca" (William Tell) Rossini
Signorina Sofia Ravogli.
Fantasia—Planoforte and orchestra (No. 2), in G minor
. Dora Bright
(First time.)
Dora Bright.

Recitative and Aria—"Non piu di fiori" (Clemenza di

Tito Mozart

Signorina Giulia Ravogli.

Concerto—Violin and orchestra Mendelssohn
(Fil. Wietrowitz.)

Duetto—"Quis est homo" (Stabat Mater) Rossini
Signorine Sofia and Giulia Ravogli.

Overture—"Hebrides" Meudelssohn

No high class concert organization in our country would offer just such a list with the personal or solo element dominating. Yet it must be confessed that this program is not so bad as many another which has emanated from the same source. Mr. Cowen conducted, and from the depths of his arm-chair, where all Philharmonic conductors sit while in action, he seemed not to mind much what was going on. Yet his band played exceedingly well. The strings are vigorous but sometimes coarse, the wind players do not average with either those of Mr. Thomas's Chicago orchestra or those of the Boston Symphony; but the ensemble is undeniably good, even brilliant. The piano fantasia by Miss Bright is a creditable piece of machine work, but in Fraulein Wietrowetz there is a mature artist. She is a pupil of Dr. Joachim and this was her second appearance in London. Her tone is large and sympathetic, her technique fine, and her reading of the concerto bespoke an intelligent mind. She was heartily applauded and enchored. The Ravogli sisters sang their prettiest, but after admitting the earnestness of their work, I find nothing to admire. While in London I met at the studio of Mr. Herkomer three of the talented group of younger musical people having their headquarters in the British capital, none of whom have been heard in the United States: Leonard Borwick, pianist; Plunkett Greene, bass; and David H. Bispham, baritone. Borwick played from modern masters enough to show his artist nature; Greene sang with splendid vigor and with extraordinary sympathy some fine bass songs, while Bispham, whose forte is opera, showed a rich and vibrant voice and the musician's temperament in singing Schubert's "Erl King."

These words had scarcely been penned when I was informed that the Secretary, in whose track I have followed for sixty days, was about sailing for New York on the s.s. "Columbia" from Southampton. I went to Southampton on May 14, and caught the "Columbia." While at sea I was occupied with fasting and prayer continually, seeing none of my fellow passengers, consequently the Secretary got ashore at New York before I could stop him. As quickly as I could I followed him west and at last found him in Cincinnati. Of course he was delighted to see me. The substance of what he said will be found in the article following this under the head "World's Columbian Exposition."

THE EDITOR.

WORLD'S COLUMBIAN EXPOSITION.

The first official word regarding the plans for music at the Exposition of 1893 is contained in the following announcement to the public:

WORLD'S COLUMBIAN EXPOSITION.

Office of the Bureau of Music.

Recognizing the responsibility of his position, the Musical Director groups all intended illustrations around two central ideas:

First. To make a complete showing to the world of musical progress in this country in all grades and departments from the lowest to the highest.

Second. To bring before the people of the United States a full illustration of music in its highest forms as exemplified by the most enlightened nations of the world.

In order to carry out this conception of the unexampled opportunity now presented, three co-operative conditions are indispensable:

I. The hearty support of American musicians, amateurs and societies for participation on great festival occasions of popular music, and for the interpretation of the most advanced compositions, American and foreign.

II. The presence at the Exposition of many of the representative musicians of the world, each to conduct performances of his

own principal compositions, and those of his countrymen, all upon a scale of the utmost completeness.

III. A provision on the part of the Exposition authorities of the means necessary for carrying out these plans, in the erection of the halls indispensable for successful performances, and in the engagement of solo artists, orchestras and bands.

Consideration of these three lines of inquiry has taken much time, but progress is sufficiently advanced to permit the Bureau of Music the following preliminary announcement:

The halls have been officially agreed upon and their construction ordered. There will be advantageously situated within the Exposition grounds:

A RECITAL HALL for quartet concerts, etc., seating 500 people.

A MUSIC HALL with accommodations for 120 players, 300 singers and an audience of 2,000.

A FESTIVAL HALL for performances upon the largest practicable scale, with 250 players, 2,000 singers, audience of 7,000.

The Music Hall will contain a concert organ, and in Festival Hall will be placed an organ for chorus support.

The appointed Commissioner to Europe who was sent to tender the invitation of the Exposition to the most distinguished composers has returned with an encouraging report, which insures a series of international concerts, unprecedented in point of scope and character.

The invitation of the Bureau to choral societies to co-operate because of their love of art and the pride they have in the opportunity the Exposition will afford to show to the world the artistic level of the United States in music, has brought many assurances of support. Inasmuch as it would be manifestly impossible for the same chorus to take part in all choral performances, this work will be divided among choral societies of the entire country.

The Musical Director assumes that thousands of singers and music lovers will visit the Exposition in any case and that they will prefer to appear as contributors thus conferring an importance upon their societies and their homes not possible under any other circumstances. These forces being directed and guided as they must in combined effort, the necessary preparation for their appearance at the Exposition will afford intelligent direction to efforts that, in some parts of the country, are now being wasted for want of a commanding object of work.

The entire range of the performances proposed may be seen from the following tentative classification:

I. Semi-weekly Orchestral Concerts in Music Hall.

II. Semi-monthly Choral Concerts in Music Hall.

III. Six series of International Concerts, choral and orchestral, each consisting of from four to six, in Festival Hall and in Music Hall.

IV. Three series of three concerts each of Oratorio Festivals United American Choral Societies in Festival Hall.

V. Concerts in Festival Hall under the auspices of German Singing Societies.

VI. Concerts in Festival Hall under the auspices of Swedish Singing Societies.

VII. Six series of Popular Miscellaneous Festival Concerts by American singers.

VIII. Twelve Children's Concerts by Sunday School, Public School, and specially organized Children's Choruses.

IX. Chamber Music Concerts and Organ Recitals.

X. Daily Popular Concerts of Orchestral Music in Festival Hall during the six months of the Exposition.

To successfully carry on such a series of performances as is outlined above a large corps of musicians will be needed, some of whom will be engaged for the entire period of the Exposition others for single and series performances.

It can be truthfully said that plans of equal scope having only the elevation of music in view have never been presented to the public of the United States. Their appeal should be universal for in their fulfillment all may participate; the humblest music lover is asked to believe that there is something for him at the Exposition and he is assured that the Bureau of Music will do all in its power to help him secure it.

The complete success which the Musical Director seeks can only be secured by the loyal co-operation of individual artists, large and small choral and instrumental societies and organized amateurs in general. Such co-operation he earnestly asks, and in subse-

quent papers, to be issued by the Bureau, details of organization and appearance at the Exposition will be given.

The natural gradations of art will be observed in organizing all departments of Exposition music. In the humbler and less specialized ones, those appealing to universal tastes and talents, masses will be the rule, thus permitting the largest possible co-operation of singers and players; in the higher grades appealing to tastes less universal, the number of performers will naturally be more select, until in the highest of all the purely representative forms of the art will stand forth at the hands of their ablest exponents.

Regarding the standard of performance to be observed in all departments of Exposition music the Musical Director holds that while co-operation is asked of all grades of attainment, every musical illustration there produced must be justifiable upon artistic principles, that is to say it must be what it honestly purports to be; the ounce or the pound of progress will be regarded as art, and every step from the lowest to the highest will be acceptable provided it faces in the right direction, thus fulfilling its true use and popular ministry.

THEODORE THOMAS, *Musical Director.*

WM. L. TOMLINS, *Choral Director.*

GEORGE D. WILSON, *Secretary.*

CHICAGO, June 30, 1892.

The loyal attitude of the Exposition towards the native American composer is shown in the following announcement sent by the Bureau of Music under date of June 30: The Musical Director desires to include in the programs of Exposition concerts representative choral, orchestral and chamber works by native American composers. All scores received by the Bureau of Music before October 15th, 1892, will be submitted to a committee, whose names are shortly to be announced. The favorable recommendation of this committee will be final and insure performance. Both printed and manuscript music may be sent.

THE CINCINNATI FESTIVAL.

The Tenth Biennial Festival of the Musical Association of Cincinnati was held in Music Hall, May 24—28. The conductor was Theodore Thomas, the orchestra was Mr. Thomas's permanent Chicago organization increased to 120 players, and the chorus numbered 353. The complete programs of the seven concerts are appended:

Tuesday Evening, May 24. St. Paul, Mendelssohn. Soloists, Mrs. Corinne Moore-Lawson, Mr. Edward Lloyd, Miss Ida M. Smith, Mr. William Ludwig.

Wednesday Evening, May 25. Scenes from "Alceste," Gluck. Soloists, Mme. Antonia Mielke, Miss Smith, Mrs. Moore-Lawson, Mr. Andreas Dippel, Mr. Ludwig, Mr. Albert F. Maish, Mr. George Ellsworth Holmes. Symphony No. 3, "Heroic," Beethoven; "Cantata," op. 50, Albert Becker. Soloists, Mme. Mielke, Miss Smith, Mr. Dippel, Mr. Holmes.

Thursday Afternoon, May 26. Symphony No. 3, in F, Brahms; Recitative and Aria, "Awake, Saturnia," Handel (Miss Smith); Aria, "Our Hearts in Childhood Morn," from "Iphigenia in Tauris," Gluck (Mr. Edward Lloyd); Recitative and Aria, "Non Mi Dir," Mozart (Mrs. Moore-Lawson); Oberon, Weber, (a) Overture, (b) Scene, "Ocean, thou mighty monster!" (Mme. Mielke); Marche Funèbre, Chopin-Thomas; Aria, "Gerechter Gott," from Rienzi, Wagner (Mme. Marie Ritter-Goetze); Aria, "Lead Me Your Aid," Gounod (Mr. Edward Lloyd); Aria, "No Torments onw," Massenet (Mlle. De Vere); Symphonic Poem, "Mazepa," Liszt.

Thursday Evening, May 26. Parts I. and II. of Christmas Oratorio, Bach. Soloists, Mme. Ritter-Goetze, Mrs. Moore-Lawson, Mr. Lloyd, Mr. Holmes. Symphony No. 1, in B flat, Schumann; Te Deum, Anton Bruckner. Soloists, Mrs. Moore-Lawson, Mme. Ritter-Goetze, Mr. Lloyd, Mr. Holmes.

Friday Evening, May 27. Overture and Act I. of "Euryanthe," Weber. *Euryanthe*, Mlle. De Vere; *Eglantine*, Mme. Mielke; *Lysistr*, Mr. Ludwig; *Adolar*, Mr. Lloyd; *King Louis*, Mr. Holmes; *Rudolph*, Mr. Dippel. "Parsifal," Wagner, Prelude, Good Friday's Spell, and Transformation Scene. *Parsifal*, Mr. Dippel; *Gurnemanz*, Mr. Ludwig. "Tannhäuser," Scenes from Act III., Wagner, *Tannhäuser*, Mr. Lloyd; *Wolfram*, Mr. Ludwig; *Venus*, Mlle. De Vere. "Götterdämmerung," Act III., Wagner, Siegfried's Death. Funeral March. Brünnhilde's Final Scene. *Siegfried*, Mr. Dippel; *Brünnhilde*, Mme. Mielke.

Saturday Afternoon, May 28. "Fidello," Beethoven. Overture. Quartet, "Mir ist so wunderbar," Mme. De Vere, Mme. Mielke, Mr. Dippel, Mr. Ludwig. Recitative and Aria, "Abscheulicher!" Mme. Antonia Mielke. Introduction, Act II., and Recitative and Aria, "Gott, Welch' Dunkel!" (Mr. Andreas Dippel). Overture, "Leonore" No. 3. Aria from "Eselarmonde," Massenet (Mlle. De Vere); Symphony No. 5, E minor, op. 64, Tchaikowsky; Songs, "Im Treibhaus," "Träume," Wagner, For Orchestra by Theodore Thomas (Mme. Ritter-Goetze); Song, "Two Graciers," Schumann (Mr. Ludwig). March, "Rakoczy," Berlioz.

Saturday Evening, May 28. Requiem Mass, op. 89, Dvorák. Soloists, Mlle. De Vere, Mme. Ritter-Goetze, Mr. Lloyd, Mr. Holmes. Symphony No. 8, Beethoven. "Die Meistersinger," Wagner. Quintet. Mlle. De Vere, Mme. Ritter-Goetze, Mr. Lloyd, Mr. Dippel, Mr. Holmes. Chorus, "Awake."

Preparation for this festival was accompanied with embarrassments. After the ninth festival there was some delay in affecting a reorganization of the choruses, but notwithstanding the heartburnings which this necessary act brought on, the Association survived the shock. Started without the dead wood which, like barnacles on a ship, cling with great tenacity and must be swept aside,

the festival management secured the services of Mr. B. W. Foley to drill the new chorus. I believe I am correct in saying that Mr. Foley, who is the admired conductor of the Cincinnati Apollo Club, accepted the position for a stated period, and when in June, 1891, a performance of "Elijah" was given under his direction, his contract with the Festival Association ended. I am particular in stating the exact relations of Mr. Foley and the rejuvenated Cincinnati chorus, lest any should wonder why he did not continue longer as chorus conductor.

In the fall of 1891 the Festival directors were troubled at not finding the right man to drill the chorus, and for some time the fate of the 1892 meeting was in doubt; but in November Mr. W. L. Blumenschein was brought from Dayton for the purpose, and with more frequent rehearsals under Mr. Thomas than in any previous season, preparation for the tenth biennial developed new life and even enthusiasm.

Taken as a whole, with a smaller chorus than ever before, the choral work of the tenth Festival was excellent. Although the balance of parts was not all that could be desired—the basses and altos being weak and the quality of the tenor choir, when forced, was unpleasant, there was a vigor in the work of the chorus which reflects the utmost credit upon its zeal and its training. And this criticism is made without my having heard it in the Dvorák Requiem, wherein, according to a safe critic, it reached the highest mark of the entire week. In point of expression its average work was better than good, but it excelled in dramatic music, such as Bruckner writes in his most effective setting of the Te Deum, and in the glowing measures of Albert Becker's cantata. The single lapse of the week, occurring in the "Euryanthe" music, was due to the blunder of an official who, at the moment of performance, distributed to the tenors new and unmarked copies of a chorus wherein certain cuts had been rehearsed.

The selection of soloists was, all in all, a wise choice. By reason of his peculiar training for the work, which employed most of his time at Festival concerts, Edward Lloyd stood first among them. He is the perfect artist in oratories. Mme. Mielke held to her post while enduring bodily suffering; her voice was at its best, and all her work was worthily done. Mr. Dippel's training has been in the theatre rather than the concert room, consequently the week at Cincinnati showed some imperfections in his lyric armour. Mr. Ludwig sang nobly throughout, though at the outset he was nervous, and in the music of "St. Paul" did not do himself justice. The reputations which Mme. De Vere-Sapio and Mme. Ritter-Goetze hold were fully sustained. Mrs. Lawson, who, for the first time at these Festivals was given a position of prominence, showed a gain in all directions; there were moments of wavering from the pitch, which, happily, were few. It was a severe test for Mrs. Lawson to sing in so large a space as Music Hall, and she is to be complimented on a success which was not won by forcing her voice. Miss Smith of Cincinnati has a large and agreeable contralto voice; her style seems more rugged than sympathetic; she proved a reliable and well taught vocalist. Mr. Holmes bore a heavy burden and acquitted himself well. He is a serious minded singer who looks deep into the meaning of every phrase he undertakes. When he shall have schooled his voice a little more as regards open tones, the sensuous effect of his singing will more nearly correspond with the intellectual. At present he patterns after Mr. Henschel, and his manly voice and style are oftentimes eloquent. Mr. Maish deserves a wider field than his present local environment; he is a good singer.

In the arrangement of the programs Mr. Thomas was as felicitous as he always is, that of Thursday afternoon only suffering by comparison with the usual miscellaneous Cincinnati Festival lists. The choral works new to Cincinnati were worthy compositions. It is safe to say that the choral work of Becker and Bruckner introduced at this festival will go the length of the land.

The work of the orchestra was admirable throughout, but in the Tchaikowsky symphony the playing marked the highest point yet reached by the Chicago Orchestra. I noted the great stride in technique which had been made since March, when I last heard it.

In passing, it may be said that previous to this one no symphony by Brahms had been played at Cincinnati Festivals.

The audiences attending Festival concerts were large, and on one or two occasions Music Hall was crowded. The financial result shows a profit. Some features of the week in Cincinnati must have pained all who care for music in its high estate and who recognize the unfailing integrity of Theodore Thomas in his life guardianship of its honor; most reprehensible and contemptible of these was the attitude of two newspapers, the *Commercial-Gazette* and the *Inquirer*.

G. H. W.

NEW ENGLAND CONSERVATORY NOTES.

This department of the HERALD is conducted by the New England Conservatory its continuance being stipulated in the contract transferring the paper to me. G. H. WILSON. NOV. 2, 1891.

The Endowment Fund has now reached a point which places the Institution in a position to continue its work without fear of financial embarrassment. The fund, which was started little more than six months ago and at first made slow progress, grew with steadily increasing rapidity as success appeared to be possible, and by the first of June 155,000 dollars had been pledged. Although this amount does not obliterate the debt, it places the Institution out of danger, and when the sum of 200,000 dollars is subscribed, as it undoubtedly will be at no very distant date, the financial condition will be exceedingly satisfactory. A limited number of free scholarships will be open to poor but deserving and talented students beginning with the school year 1893—4. It is gratifying to note that the subscription list is not confined to citizens of Boston only, but that many names of people residing even beyond this Commonwealth can be found on it.

A very delightful reception was tendered to the Faculty on Saturday, May 26, by Mr. and Mrs. Richard H. Dana at their home in Cambridge.

June 1, being the anniversary of the birth of the late Director, Dr. Eben Tourjée, was observed as a holiday and about 400 students, teachers and officers enjoyed a picnic at Lovell's Grove. A barge was chartered to take the party down the harbor, and on arrival at the Grove various games were played and a collation was served by Mr. Phillips. The party returned to Boston at 3.30 p. m., after a most enjoyable day, during which the weather was absolutely perfect. In the evening the Alumni Association held anniversary exercises, of which the program is given below.

Three contestants appeared to compete for the Charles R. Hayden prize medal on June 13. This medal was founded by Mr. Georg Henschel, in memory of his friend, the late Charles R. Hayden, and is competed for annually, in public, by pupils of the Vocal Department. This year Misses Grace E. Battis and Allie G. Emerson, and Mr. H. Winfred Goff were to be the competitors. The judges were Miss Lena Little, Mr. Gardner Lamson and Mr. Heinrich Meyn. At the conclusion of the recital it was announced that the judges had declared the singing to be of a very high order throughout, and that they had found it extremely difficult to come to a decision. Much enthusiasm was shown when the announcement was made that Miss Emerson had been awarded the prize medal, and Miss Battis and Mr. Goff had received honorable mention.

The contest for the Turner medal took place on June 14. Three contestants appeared, Miss Isabel Munn, Miss Laura M. Hawkins and Mr. George Proctor. The judges were Messrs. B. J. Lang, Arthur Whiting and E. B. Perry. Each of the contestants made a most favorable impression, and the result of the competition was quite in doubt until the decision of the committee was announced, and even that decision was not unanimous. Miss Hawkins was the successful competitor, and received the medal, and the two other contestants honorable mention. The Turner prize medal was founded by Messrs. Charles F. Dennée and F. Addison Porter, in memory of their late teacher, friend and colleague, Mr. A. D. Turner, and is competed for annually by graduating pupils of the Pianoforte department.

A reception was tendered to the graduating class on the afternoon of Wednesday, June 15, by Mr. and Mrs. Richard H. Dana, at their beautiful home, the grounds of the Longfellow House. Mrs.

Dana, a daughter of the poet Longfellow, conducted the class through her father's home.

The many friends of Signor Augusto and Madame Rotoli will sympathize most sincerely with them in the death of their only child, Romano, which occurred in this city on June 15, from diphtheria.

Twenty-ninth Faculty Concert, May 19, given by Miss Estelle T. Andrews, Piano-forte; Mr. Edward D. Hale, Piano-forte; Mr. Frank E. Morse, Baritone; Mr. Allen W. Swan, Organ; Miss Minnie Magee, Accompanist.—Handel—Concerto, No. 5 for Organ, Mr. Swan; Haydn—Recitative, "At last the bounteous sun," and Air, "With joy, the impatient husbandman," from "The Seasons," Mr. Morse; Chopin—Impromptu, G flat major, and Raff—Fantaisie Polonoise, A minor, Piano-forte, Mr. Hale; Gigout—Song without words, and Handel—Air a la Bourree, Organ, Mr. Swan; Schubert—Am Meer, and Rubinstein—Schneehut, Mr. Morse; Schumann—Theme and Variations for two Piano-fortes, B flat major, Miss Andrews and Mr. Hale.

Pupils' Recital, May 21. Beethoven—Second and third movements of Sonata in D minor, Piano-forte, Miss Lulu M. Pratt; Donizetti—Song, "Oh Luce di quest'anima," from "Linda," Miss Maud Reese; Anonymous—Recitation, "Mice at play," Miss Clara Bowler; Mozart—Aria, "Batti, Batti," from "Don Giovanni," Miss Adelaide E. Leonard; Mendelssohn—Choral and Variations from Sonata in D Minor, Organ, Mr. George W. Heinzelmann; Jensen—"Marie," and Becker, "Spring," Songs, Miss Florence Wilson; Grieg—Lyrische Stuecke, op. 38, and Volkswiese—Berceuse—Walzer, Piano-forte, Miss Josephine Goodrich.

Thirtieth Faculty Concert, May 26th, given by Messrs. Carl Faelten and Emil Mahr; L. Van Beethoven—Sonatas for Piano-forte and Violin, op. 96 (dedicated to Archduke Rudolph), and op. 47, dedicated to Rudolph Kreutzer.

Pupils' Recital, May 28. Schubert—"The Fountain" and "The Trill," Piano-forte, Mr. Henry E. Marshall; Salot-Saëns—Allegro appassionato, Piano-forte, Mr. Edward E. Davies; Ponchielli—Aria, "La cilea," from "Giocouda," Miss Jennie Rundquist; Beethoven—Sonata, op. 81, Miss Prudence S. Simpson.

Pupils' Recital, May 31st, the Choral numbers conducted by Mr. Martin Roeder; Mendelssohn—Fugue from Sonata in C minor, Organ, Miss Mamie Lorish; Mendelssohn—"Hear my prayer," for Soprano Solo, Chorus and Organ, Solo, Miss Eloise Adams, Organ accompaniment, Miss Lorish; Mozart—"Deh! vieni alla finestra" (Don Giovanni), and Roeder—Spanish Serenade, Songs, Mr. Henry R. Wadleigh; Wieniawski—Mazurka, and Raff—Cavatina, Violin, Miss Beatrice Atklos; Rossini—La Carita (Ladies' voices only), Solo, Miss Annette Simmons, with Chorus; Roeder—Two Melodiques (Recitation with Musical accompaniments), (a) "The Castle by the sea," Uhland—Longfellow, and (b) "Midnight Review," Zedlitz—Mangan, Miss Sara Linnell; Ponchielli—Aria del Rosario (from Giocouda), Miss Jennie Rundquist; Gluck—Act II, of "Orpheus and Eurydice," for Solo and Chorus (Introducing the Air "Che faro senza Euridice"), Contralto Solo, Miss Fannie Peirce, Soprano Solo, Miss Leelle Riggs. Piano-forte accompaniment, Miss J. Mann.

Anniversary Exercises in honor of the Birthday of Dr. Eben Tourjée, held by the Alumni Association of the New England Conservatory and Boston University College of Music, June 1; Organ Solo—Selected, Mr. Everett E. Truette, '83; Address—Mr. Louis C. Elson; Song—"King ever glorious" (from The Crucifixion), Miss Minniehaha Schofield, '84; Address—Mr. Charles H. Morse, '73; Sullivan—Song, "The Lost Chord" (with Organ and Piano-forte accompaniment), Miss Carrie Carper Mills; Address—Mr. Edward D. Hale, '83; Organ Solo, Dubois—Cantilen and Grand Choeur, Mr. Henry M. Duham, '73.

Thirty-first Faculty Concert, June 2, Piano-forte Recital given by Mr. Edwin Klahre; Beethoven—Sonata, A flat major; Schumann—"At eve," "Why?" "Searious;" Chopin—Twelve Etudes, op. 10; Schubert—Liszt—Du bist die ruh, "My sweet repose;" Liszt—Ballade, B minor, and Cantique D'Amour, E major.

Pupils' Recital, June 4. Haydn—Trio, in G major, Piano, Violin and Cello, Misses Ida M. Missildine, Edna S. Rush and Ida Mead; Lucantoni—Duet, "Una notte a Venezia," Miss E. Wilfred Scripps, Mr. S. Graham Nobbs; Bach—Prelude and Fugue, D major, and Boccherini—Joseffy—Mouet, Piano-forte, Miss Lizzie Campbell; Handel—Recitative and Aria, from "Theodora," "O worse than death indeed," "Angels ever bright and fair," Miss Catherine McDonald; Schumann—Fragments from Humoresque, op. 20, Piano-forte, Miss Alice Anderson; Chopin—Nocturne, E minor, and Valse, C sharp minor, Piano-forte, Miss Kate G. Follansby; De Beriot—Sixth Air Varie, Violin, Master Everett B. Terluene.

Pupils' Recital, June 6. Guilmant—Grand Sonata, D minor, Organ, Miss Mamie Lorish; Mascagni—Romanza e Secoa, from "Cavalleria Rusticana," "Vol lo sapete," Miss Allie G. Emerson; Handel—Duet from "Israel in Egypt," "The Lord is a man of war," Mr. H. W. Goff and Mr. James F. Macy; Bishop—Song, "Tell me my heart," Miss Grace E. Battis; Mozart, Adante con Variazioni from Quartet in A major, two Violins, Viola and Cello, Misses Florence F. Farrington, Flora L. Goldsmith, Beatrice Atkins and Ida Mead; Verdi—Recitative and Aria, "Ernani Involami," Miss Anna T. Murray; Gounod—Secoa from "Faust," Miss Emerson.

Pupils' Recital, June 9. Bach—Gounod—"Ave Maria" with Violin obligato, Organ and Piano-forte accompaniment, Miss Sadie J. Smith; Mendelssohn—Aria from "St. Paul," "Jerusalem" and "Millotti," "Povero Marinaio," Miss Mary G. Curley; Chopin—Two Studies, op. 25, No. 6, op. 10, No. 2, Piano-forte, Miss Isabel M. Muan; Donizetti—"Come e bello," Cavatina from "Lucrezia Borgia," Mrs. Alonzo Millett; Wagner—"Elizabeth's Prayer," from "Tannhäuser," and Rotoli—Melody, "I dare not love thee," Miss Elizabeth Hagermann; Rossini—Cavatina from "La Gazza Ladra," Miss Mary N. Blog; Romberg—Concertina for Violoncello, Miss Ida Mead; Meyerbeer—"Vanne vanne," Romanza from "Roberto il Diavolo," Miss Jennie L. Lewis; Saint-Saëns—Aria, "My heart at thy sweet voice," Miss Mary N. Blog; Liszt—Venezia e Napoli, Gounod—Cauzone e Tarantella, Piano-forte, Miss Laura M. Hawkins; Schubert—Twenty-third Psalm, "The Lord is my Shepherd," Chorus of young ladies, conducted by Signor Rotoli.

Thirty-second Faculty Concert. Chamber Music Recital, given by Mr. Emil Mahr, First Violin; Mr. Charles McLaughlin, Second Violin; Mr. Hermann Hener, Viola; and Mr. Leo Schulz, Violoncello; assisted by Mr. Carl Faelten, Piano-forte; Mozart—Quartet for two Violins, Viola and Violoncello, C major; Geo. W. Chadwick—Quintet for Piano-forte, two Violins, Viola and Violoncello.

Public Competition for the CHARLES R. HAYDEN PRIZE MEDAL by Pupils of the Vocal Department, June 13. Handel—Recitative and Air, "Theodora," "Angels ever bright and fair," Chopin—Mädchen Wunsch and Meios Freuden, Bishop—"Tell me my heart," Miss Grace E. Battis; Handel—"Nasce al bosco," Masseuet—"Nuit d'espargoe," Carissimi—"Vittoria, Vittoria," Mr. H. Winfred Goff; Handel—"Sweet Bird," from Il Pensieroso, Gordigiani—"O santissima Vergine," Godard—"Lullaby," from "Joeclyo," Miss Allie G. Emerson.

Public Competition for the TURNER PRIZE MEDAL by Graduating Pupils of the Piano-forte Department. Schumann—Sonata, G minor, op. 22; Chopin—Two Studies, G sharp minor, op. 25, No. 6 and C minor, op. 10, No. 12; Liszt—Gondoliera e Tarantella, from Venezia e Napoli.

ALUMNI NOTES.

Miss Hattie S. Goodell of Spencer, Iowa, student at the N. E. C. '87-'88, has for the past two years taught music in the public schools and writes that she has nineteen private pupils.

Miss Carrie M. Flint, student at the N. E. C., '90-'91, has taught during the past year at Wytheville, Va., Seminary.

Miss Helen R. Ingalls, '90, has been re-engaged for next season at Washburn College, Topeka, Kansas, at an increased salary. Miss Ingalls has developed considerable interest in the study of harmony.

Miss Mary I. Lefavour, '88, is very successful in her work and it is constantly increasing.

Charles H. Morse of Brooklyn, N. Y., gave an organ recital and read a paper on church music before the New York State Music Teachers' Association at their annual meeting, which was held in Syracuse, N. Y., June 28, 29 and 30.

The commencement concert of George Bagnall's School for the Piano-forte was given in Lincoln, Neb., on June 4. The local papers commended the pupils for their finished and musicianly style.

Miss Pauline Larrabee has been re-engaged for the coming year at Ryland Institute, Suffolk, Va., as instructor in the Piano-forte Department.

Anniversary exercises in honor of the birthday of Dr. Tourjée were held by the Alumni Association on the evening of June 1st in Sleeper Hall, N. E. C. Mr. Frank E. Morse, President of the Association presided, and letters of regret were read from Bishop Brooks, Lyman Abbott, D.D., Joseph T. Duryea, D.D., Bishop Vincent and others.

Married, Boston, March 24, 1892, J. Maxfield Raymond and Marietta Ruth Sherman, student at the N. E. C., '79, '80, '81.

Married, Memphis, Tenn., April 20, 1892, Charles Newton Candee of Toronto, Canada, and Anna Park Taylor of Memphis, student at N. E. C., '89-'90. Mr. and Mrs. Candee reside in Toronto.

Married, Atlanta, Ga., April 7, 1892, Charles Beck and Frances Wood Nelson, student at the N. E. C., '89-'90.

Miss Emma Hagen has been elected teacher of Piano-forte at Crabbs' Conservatory of Music, Temple, Texas.

Miss Emma L. Galby, '92, has been appointed vocal teacher, and Miss L. P. Cole, '92, piano-forte teacher at Science Hill School, Shelbyville, Ky.

Miss Ida Snell will reside in Norfolk, Va., next season.

Miss Gertrude Hale has been engaged for next season at South West Kansas College, Winfield, Kan.

Miss Ethel L. Boright has been engaged to teach in Mississippi next season.

Miss Irene Sweeney, '90, of Toronto, Canada, has been very successful in several concerts during the past season. One concert was given with Olive Fremstadt and Victor Herbert in Toronto; a piano recital was given in Hamilton, and several private musicales.

Pupils of Miss Clara Hillier gave a very enjoyable concert recently in Winona, Minn.

Mr. Frederick Cluff has been re-engaged to teach another year in Pennington, N. J.

Miss A. Northey has returned from Bentonville, Ark.

Abraham Dobbins received the degree of Mus. B. from the Boston University last month.

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A Monthly Music-Review.

GEORGE H. WILSON, Editor and Publisher.

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PUBLISHER'S NOTICES.

Address all correspondence to 154 Tremont Street, Boston.

The attention of readers is directed to page six of the advertising department of this paper, where is given in detail a plan by which Symphony-concert Season Tickets in Boston, Brooklyn, New York and Chicago, for 1892-93, and Worcester Festival Season Tickets for next September, may be had in return for some little effort to increase interest in the HERALD.

Copies of the admirable photograph of the Boston Symphony Orchestra from which the Half-tone process picture given away with the January HERALD was made, are for sale. They will be sent by mail on receipt of \$2. The photograph was taken in December, 1891, and represents Mr. Nikisch and the orchestra on the stage of Boston Music Hall. It is a unique achievement in photography, the likenesses are excellent, and it is the only photograph of the orchestra in existence. The size is about 18 x 12. Copies of the Half-tone process picture of the Boston Symphony Orchestra will be sent by mail on receipt of 25 cents.

Subscribers who have been careless about renewing their subscriptions are notified that hereafter the Herald will not be sent beyond the time for which it is paid.

A CHRONICLE.

The ninth volume of the Musical Year-Book of the United States, covering the season of 1891-92, was published in July. The arrangement is similar to that of previous volumes. The book is a literal record of the musical life in forty-two cities in the United States and Canada, while it notes more important occurrences in twenty-four others. The complete programs of leading orchestral and choral societies is its striking feature. As usual the book is provided with an index. The table of new compositions by Americans and composers resident in America reads as follows:

COMPOSER.	TITLE.	PLACE OF FIRST PERFORMANCE.
Williams, Marga't E.	Overture in E flat.....	Baltimore.
Chadwick, G. W.....	A Pastoral Prelude.....	Boston.
Floerschelm, Otto.....	Prelude and Fugue.....	"
De Koven, R.....	Dance and March of the Gnomes.....	"
MacDowell, E. A.....	Two Symphonic Fragments from "The Song of Roland".....	"
Beach, Mrs. H. H. A.	Mass in E flat.....	"
Strong, Templeton..	Symphony, "Sietram".....	Brooklyn.
Shelley, H. R.....	Symphonic Poem, "Francesca da Rimini,"	Chicago.
Andrews, G. W.....	Piano Quintet.....	Cleveland.
Baldwin, S. A.....	Cantata, "The Triumph of Love".....	Minneapolis.
Fleischmann.....	Overture, "Hero and Leander".....	New York.
Chadwick, G. W.....	Hymn, "Phoenix Explains".....	Springfield, Mass.
Severn, E. Jr.....	Festival Overture.....	"
Norris, Homer A.....	Cantata, "Nain".....	"
Adams, G. A.....	Mass in C minor.....	Worcester.
MacDowell, E. A.....	Suite for Orchestra, op. 42.....	"
Herbert, Victor.....	Cantata, "The Captive".....	"

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The unfamiliar names in this list are nearly one-half of the entire number. Miss Williams is a product of the Pea-

body Institute School of Music, and her overture, which received the diploma of that institution, was played in the regular course of Peabody concerts. Mrs. Beach has heretofore been known only as a composer of fugitive piano pieces and songs; the Mass in E flat was brought out by the Handel and Haydn Society. Mrs. Beach was commissioned by the Woman's Department of the Columbian Exposition to compose a Jubilate for performance on the occasion of the dedication of the Woman's Building in October; the work is completed. Mr. Andrews is one of the associate teachers in the musical department of Oberlin College, Ohio; his quintet was played at the meeting of the Music Teachers last month in Cleveland. Mr. Baldwin is the conductor of the Choral Association of Minneapolis and of the Choral Association of Saint Paul; both societies complimented him by performing his cantata. Mr. Fleischmann hails from California, is young and was educated abroad. Mr. Norris after graduating at the New England Conservatory went to Paris and studied composition with Massenet; "Nain," a pastoral cantata, is his first published work in the larger forms. The late G. A. Adams was well known in Boston as pianist and accompanist; his Mass in C minor was written for the Worcester County Musical Association.

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While it must be admitted that the new American works begotten during 1891-92 are in point of musical value less strong and suggestive than those which marked the previous season, it is a fact worthy of remark that two New England cities of quiet rank stand as sponsors for one-third the whole number. The spirit which fosters original compositions by Americans, manifested in Springfield and Worcester, is in unpleasant contrast with that shown in New York City, with its plentitude of societies and means. If the metropolis is sincere in its protestations of faith in the American composer the fact is not apparent in the programs of the season just ended. Mr. Seidl at Philharmonic concerts was silent, likewise Mr. Damrosch, but Mr. Nikisch, the guest, produced Mr. MacDowell's exquisite Orchestral Suite. Those self-appointed and self-encouraging societies, the Manuscript Club and the American Composers Choral Association, serve an excellent purpose, but their propaganda does not bear on the point in question. Concerning the attitude of Western cities toward the American composer, Mr. Thomas in Chicago chose judiciously from the best of existing music.

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A side glance at the published record for 1891-92 reveals interesting facts, which suppose we put in the form of questions and answers:

Who was the most popular composer? Wagner, if we except chamber music, otherwise Beethoven.

Who next after Beethoven? Schumann.

Which living composer was the most popular? Tschai-kowsky.

Was this true of the previous season? No. Dvorák led.

Which living composer of chamber music is most honored in the United States? Brahms.

What symphony was played most? Schubert's Unfinished; after this Beethoven's Seventh. The season previous Beethoven's Fifth symphony and Mendelssohn's "Italian" were the favorites.

What piano concertos were played most? Rubinstein's D minor; Beethoven's E flat; Chopin's E minor.

What oratorios were most popular? The Year-Book notes 22 performances of the "Messiah," 11 of the "Creation," and 8 of "Elijah."

What choral works by foreign composers received a first performance? Two cantatas by Alfred Becker; Te Deum by Bruckner; Requiem Mass by Dvorák; "Samson and Delilah" by St. Sæens; "Story of Sayid" by Mackenzie.

Did the native American composer receive as much attention from leading choral and orchestral societies as during the season of 1890-91? Counting only large works, cantatas, overtures, pieces for orchestra and chamber music (quintets and quartets), the record shows: Buck, '90-'91, 9 performances; '91-'92, 5 performances. Chadwick, 13 and 8. Foerster, 4 and 4. Foote, 16 and 2. Gleason, 3 and 1. Herbert, 2 and 3. Kroeger, 3 and 0. MacDowell, 5 and 7. Paine, 4 and 2. J. C. D. Parker, 5 and 1. H. W. Parker, 2 and 0. Shelley, 2 and 2. Templeton Strong, 6 and 2. Van der Stucken, 1 and 1. Arthur Whiting, 2 and 0. G. E. Whiting, 1 and 4. Total, 78 performances in 1890-91; 42 performances, 1891-92.

Does this table indicate a lack of appreciation on the part of their countrymen of music written by Americans? Scarcely that; but it does show that instead of having acquired a permanent footing in his own country the native composer is still subject to the whims and fancies of conductors and others who make the programs for the cultivated classes.

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While the past musical season in several cities of the United States was of a character to attract the attention of the historian looking for signs, as a whole the musical contour of the map shows but little change during the twelve months just ended. The greatest disturbance—to use a geological term—was in Chicago. Chicago is used to disturbances. In the line of literary and artistic disturbances the city has been splendidly conspicuous; note the Art Museum and the Chicago University, which in themselves are epoch making. And even in as high a degree was the coming of Theodore Thomas epoch making. The city needed him. With her resistless ardor in all directions of improvement, with an enthusiasm for culture made all the more persistent because of her years of absorption in trade, her leaders said we want an orchestra, we want Thomas! With that stern adherence to his convictions which has made his name respected Theodore Thomas began in his new field. The wail of the ignorant at his campaign of education did not affect him; he persisted and those who read the meaning of the first twenty programs of the first permanent orchestra in Chicago, see therein the genius of a great guide and leader.

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The change of management at the Metropolitan Opera House, New York, wrought a radical change in the repertory of this establishment. German opera and opera sung in

German was succeeded by French and Italian opera, only a small proportion of the total number of performances given being of German works. Opera in New York last season was projected from a commercial standpoint, while previously a distinct artistic purpose dominated. The result of this quasi return to the star system was interesting, but its effect on musical progress in general cannot be called encouraging. The standard maintained in New York concert rooms was high; chamber music received an impetus which is likely to bring the best results; choral music took a backward step.

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Boston supported one less choral society than for many years. Mr. Osgood's choirs, under whatever name they may have appeared during past seasons, have been a valuable factor in maintaining the prestige of Boston in choral matters. Mr. Nikisch's programs have reached that point of catholicity which must command the admiration of all. Boston, as usual, drew upon New York for its opera. There is no city in the country which fosters music in the same earnest spirit and with the understanding that characterizes Boston. A simple test of this statement may be made by observing the number of piano and orchestral scores common with audiences in the cities maintaining regular orchestral and choral organizations.

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In general the lesser music centres of the United States have held their own. Brooklyn, however, a place of starting resources, seems ambitious of future musical greatness.

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Last month this column contained a protest against the presumption of F. X. Arens in giving at the Vienna Exhibition a concert of music written by Americans. The following from the *New York Tribune* of July 24, bears forcefully on the same subject and we ask for it the earnest attention of readers:

"At intervals in the last six or eight months, Mr. F. X. Arens, a musician formerly resident in Cleveland, Ohio, has been giving concerts of music composed by Americans in German cities. To support his enterprise, he appealed to American musicians and music-lovers for subscriptions, and urged Americans who were living in the cities where the concerts were given to prove their patriotism by patronizing the concerts. Meanwhile he addressed circular letters concerning his missionary labors to American newspapers, sent clippings of the favorable notices received, and in every way demonstrated that the chief purpose of the undertaking was to keep himself in public notice. His self-imposed efforts culminated in a concert given two weeks ago in Vienna, at the Musical and Dramatic Exhibition. The *Tribune*, whose record in behalf of the American composer is that of a steadfast friend, has not thought it wise to encourage Mr. Arens's enterprise by spreading information concerning it. The whole proceeding was unwarranted and unjustifiable. Nothing material was to be gained through the concerts by the composers, and no fame to be won for the American Nation. There was no prejudice against our composers to be overcome in Europe, and, to be entirely frank in the matter, there was nothing novel, characteristic, or particularly striking in what our composers had to say to their colleagues abroad. The manner in which the concerts were announced invited an expectation of something *sui generis*. This expectation was disappointed, although Mr. Arens's program was for the greater part fairly representative of the best ability of the United States. Simply good music, modelled on that of German and French masters, failed to supply a reason for such special concerts, and the result has been that, without having an opportunity to make propaganda for American music, Mr. Arens has brought upon our composers criticisms of a

severity which would never have been thought of under ordinary circumstances."

†
 "The utterances of two Vienna newspapers are appended, in translation, to show the professional attitude assumed toward a concert, which the critics confess was heartily enjoyed and enthusiastically applauded. A writer in the *Neue Freie Presse* (not Dr. Hanslick) says:

"The works which were performed made an impression like the familiar faces of Berlioz, Liszt, Wagner, Schumann and Volkmann seen in a concave mirror. Singular that in the blessed land of inventions so little musical invention and originality is to be found. American music is only a reflection of our culture, and has as yet been unable to lay claim to the title of a native school of art. It arouses the sympathy of the European listener to detect a streak of ideality such as is generally not expected from the land of the Almighty Dollar. Another thing which is noteworthy is the assimilation of artistic impressions disclosed in some of the compositions. J. K. Paine's symphony and MacDowell's suite movements are constructed on the best models; they are the Mendelssohns of the New World. Others, like Arens, Chadwick and Bird, now sit beneath Ydragsil and listen to the croaking of the Wagner ravens, and anon, in company with Schoenfeld, place their hecatombs before Berlioz and Liszt. . . . The adherence to form and a commendable command of the art of instrumentation, noticeable in the works of nearly all the composers, justify the belief that American music may yet reach a higher place. A lovely artistic striving is already to be seen."

†
 "This writer shows his amiability at least, and the stanchest friends of the American composer will confess that his judgment, though not comprehensive, is sound on the principal contention. The writer in the *Wiener Tagblatt* is less gracious. He cannot be blamed for not knowing that Mr. Van der Stucken's "Vlasda" is many years older than Brahms's violin concerto:

"It was a thoroughly respectable and cultivated society in which we were invited day before yesterday; much-travelled people, able to talk of long journeys and good books in well-chosen language. And yet there was little to stimulate the hearer, and he went away with heavy head and empty heart! One spoke so perseveringly about Africa, as if he were familiar with the darkest corner of that continent; gradually the conviction dawned that he had read his Stanley and such like and profited by them. Another, who declaimed so effectively about the Northland, soon disclosed himself as one who had studied Nordenskiöld's famous book, and perhaps also Weyprecht's monograph on the glaciers. Not one gave utterance to an original idea, and the hearer longed for a single vigorous word, were it no more than an expression of disgust from the mouth of a priest.

"But a truce to parallels: The American composers whose works conductor F. X. Arens produced in an excellent manner day before yesterday, are admirably schooled, artists who think elegantly and who lack nothing but the chief thing: individuality, original gifts. To discuss these deficiencies frankly is the easier since we are ready to acknowledge without reserve the many merits which their works possess, perfect technic, great skill in the handling of the orchestra, etc. The best impression was made by the two symphonic movements of John Knowles Paine—an energetic Allegro with a fervid introduction and a long—a very long—but rather piquant Scherzo. The themes of the two movements are plainly influenced by Schumann and Spohr, but treated with considerable art. A prelude to the second act of "Vlasda," composed by Frank Van der Stucken, is a compilation of many Wagnerian turns and a theme from Brahms's violin concerto. A suite full of reminiscences of the "Zentralogie," by MacDowell, with a pretty second movement based on an idea imitative of the shalm, gave the most pleasure. Arens's Symphonic Fantasy, op. 12, contains a number of orchestral effects, and a Gavotte by Foote, some simple and natural music."

†
 As a matter of record the program given by Mr. Arens in Vienna on July 10 is appended: Prelude to "Vlasda," Van der Stucken; Allegro and Scherzo from "Spring" Symphony, J. K. Paine; Suite, op. 42, E. A. MacDowell; Overture, "Melpomene," G. W. Chadwick; Carnival Scene, op. 5, Arthur Bird; Three movements for string orchestra: (a) Gavotte, Arthur Foote; (b) "Love Scene," Victor Herbert; (c) "Marcia Fantastica," Henry Schoenfeld; "Symphonic Fantasia," F. X. Arens.

†
 We are indebted to a friend for the following translation of an article on "Opera in America," which was printed in

the July number of the *Illustrated Theatre*, published in Milan by Edward Sonzognò:

"The glory of having introduced and intelligently maintained regular seasons of opera fell to New Orleans; a sign of advanced civilization and love of music. In December, 1859, a handsome theatre was constructed for French opera, which was opened with Rossini's 'William Tell.' However, the old days of the gay Creole society were numbered. After the rebellion the opera flashed now and then, but ended almost always in the complete ruin of the impresario. Since a very disastrous enterprise in '66 the career of opera in New Orleans resembles that of New York, not having ever acquired a firm base.

"The existence of opera in America was always uncertain and full of vicissitudes, one impresario after another has wished to try his fortune and almost always has met with ruin. The Italian opera, risen and developed under circumstances entirely foreign to the nature and habits of the American people, has never been able to take root among them. The scenic pomp and the prowess of the singers drew from the beginning their curiosity; however, the essence of this art—exotic—has remained entirely incomprehensible to the character of the American. His practical nature knew not how to discover therein any utility—it was called 'fashionable' to attend the Italian opera, therefore, the true American went, for he would rather be drowned than not to appear 'fashionable.' Scanning volumes of the New York papers of that time one is forced to laugh at the numerous queries and the repeated directions regarding the European mode of dress and deportment at the opera. After the first sparks of curiosity the public showed itself indifferent to the fascination of Garcia and the operas of Rossini, in fine the American ended in finding the Italian opera ridiculous, whereas the true lover of music might learn, a little at a time, to admire the Italian song; but before all he (the American) wanted to know what it all meant and not understanding the Italian language could give no reason for it whatsoever.

"A more formidable obstacle was for a long time the ecclesiastical sentiment of the American people, who are for the major part 'church people,' i. e., puritans, holding themselves strictly to the prescriptions of sects and in that way opponents of all æsthetic tendencies which are not to be subjected unconditionally to the ecclesiastical power. Injunctions are not wanting from the clergy to the laics that they should not search or find pleasure in a thing so immoral and full of worldly temptations. These, however, were not the only nor most perilous obstacles. Theatres insufficient and badly adapted, defective orchestras, poorly instructed choristers, enormous expenses in the transportation of an entire company from Europe. To insure the success of his venture the impresario had to ask high prices. With the first curiosity satisfied murmurings began against the prices, and the public remaining at home for a change caused the failure of the enterprise. Ingenious impresarii attempted all means imaginable to awaken a lasting interest in opera; high prices and low, celebrated singers and mediocre, opera in Italian, German, French; in fine, every one arrived at 'All is transient,' etc. Since the first serious attempts by Garcia down to the present day the history of the Italian opera in America has almost always the same face, only the faces of the impresarii and artists have changed. The opera in America lives at times luxuriantly, at times stunted, but never with regular organic development. Even to-day going to the opera is but a caprice, a fashionable whim. A small commotion is enough to make the public rush for the opera, and on the other hand a cause of small moment suffices to keep it afar off. When a thing has become popular in America everything for a space of time is turned upside down, however, let a little time pass and all is forgotten, vanished as though it had never been.

"Finally, to sum up all, so far we have defined the opera in America, be it Italian, German or French, as an artificial plant and a necessity only to a small fraction of the population.

"Established opera in Italy, France and Germany forms a part and is an honor to the national culture, but in America this does not hold good. New York possesses more than thirty prosperous theatres but has not one devoted solely to opera. If New Yorkers

were a musical people one theatre would not suffice for the needs of lovers of the opera, but the American people generally are not musical and the opera is still an object of passing curiosity, and an enduring artistic instinct cannot be founded on passing curiosity."

He is certainly a bold fellow! Who will refute his assertions?

More Italian news: "The governing committee of the Rossinian Centenary, to be celebrated in July-August at Pesaro, have published a rich and magnificent program which promises an artistic festival worthy of the grand master. The direction of the festival has been confided to the brilliant master, Carlo Pedrotti. Among the most beautiful attractions to be given we note the representation in the grand concert hall of Rossini's earliest work, '*L'occasione fa l'uomo ladro*' (The occasion makes man a thief), executed by able artists, pupils of the Conservatoire at Pesaro. There will be several "representations extraordinary" of the *Barber of Seville* and of *William Tell*, the part of Almaviva in the first by Angelo Masini, and the second with Tamagno in the leading rôle. There will be grand choruses and concerts directed by Pedrotti with the co-operation of several from among the most renowned artistic celebrities. Afterwards there will be solemnly inaugurated the new edifice of the Rossini Lyceum and "Rossini Civil Museum."—then the dedication of the Pesarian Athenæum: finally congresses, commemorations, evenings of gayety at the theatre, etc. Nor has the committee forgotten popular diversions in the effort to render this occasion more worthy; we cite among them contests of marksmanship and fencing, horse and bicycle, allegorical torchlights, fireworks, fantastic illuminations of the city, lottery drawings, concerts by the municipal orchestra, and military, etc., etc.

The date of the first representation of Mascagni's new opera, "*i Rantzau*," has been fixed for Nov. 10th, taking place at Florence in the Pergola Theatre, with the artists Mlle. Darcée, De Lucia and Battistini as principal interpreters.

The *Illustrated Theatre* dedicates a "plank" which embraces four different episodes of the new opera, "*I Pagliacci*," by Ruggiero Leoncavallo, "the grandest success ultimately achieved by the Italian musical art. In the superior part, at the centre, is fixed the grotesque figure of Tonio, who advances forward to the footlights before the curtain rises, to recite (in song) the prologue. One of the characteristic things of the "*Pagliacci*" is this prologue, which has no precedent in this form in musical opera. It is the "Annunciation" prefixed to the "mysteries" of the middle ages; it is the prologue recited in dramas like "*Nero*," where the author unfolds his individual propensities and the æsthetic principles which he wished the opera to comprise. This prologue, recited by Sig. Maurel, and delivered with fine vocal art and intellectual interpretation, planted quickly the banner of its success. Almost every evening it was encored. The passion of the personages, the action, regarded from the plastic side, the living picture in its foreground, the singing, the orchestra, all these various elements, moved by a unique æsthetic conception, conspired toward one end, and the hearer, won by the potency of art, bursts in applause

and consecrates to the poet-musician of "*I Pagliacci*" the crown of success. The Master Leoncavallo is no longer an unknown. "Every evening repetitions were asked of almost all the pieces of the opera and the serenade of '*Harlequin*' was called for even a third time. The talk of this new success of Italian art has joyously echoed in all Europe and the fortunate work will be reproduced in many theatres."

Mr. Benjamin E. Woolf, formerly music critic, now editor, of the *Boston Saturday Evening Gazette*, printed the following in his paper of July 17:

"In the latest number of the Boston '*Musical Herald*' the editor, Mr. G. H. Wilson, makes the following extraordinary statement over his own signature: 'For several years I could say what no other music critic in Boston could, *i. e.*, that the right to express an opinion on music in the paper with which I was connected was mine, and mine only.' This is not only vainglorious but it lacks that element of strict veracity necessary to make it reliable as a matter of history. Speaking for the '*Gazette*,' we can say without fear of contradiction that for over twenty years, which includes a long period during which Mr. Wilson knew even less of music than he knows at present, the music critic of this paper has enjoyed this very sole right to express a musical opinion in its columns. There never was a moment in which he was denied that right from the time he first assumed his position on the '*Gazette*' down to the present hour.

"Under the circumstances Mr. Wilson's proud assertion that such right in Boston was 'mine, and mine only,' is somewhat over confident. The subject would scarcely be worth discussing were it not for the undue importance that Mr. Wilson seems to attach to the expression of his opinion on music. Of course we do not undertake to question for a moment that his opinions were his, and his only. They stood apart from all other opinions by reason of their peculiar originality, and if there be any credit in the fact that they were unlike any other opinions that were written in Boston, he is fully entitled to enjoy it. He was decidedly a pioneer in a certain phase of music criticism, and he has had no imitators.

"Mr. Wilson further says: 'It is a terrible menace to honest criticism in the newspapers when the publisher or managing editor accepts favors (tickets) with the understanding that they are to be paid for in notices,' and he proceeds to infer that before he instituted a reform in that matter all the papers in Boston accepted tickets with the understanding that they were to be so paid for. Now, we deny that Mr. Wilson can establish that any reputable paper in Boston has been thus bribed. All the papers receive free tickets from concert givers, great and small, and one has only to read the criticisms in the '*Journal*,' the '*Advertiser*,' the '*Transcript*' and the '*Gazette*,' to become convinced that the music critics never hesitate to express themselves with the utmost frankness and in terms of the severest censure whenever occasion calls for it. Mr. Wilson is claiming too much for himself. There were strong men before Agamemnon; in other words, there were honest critics and independent critics in Boston before the beneficent appearance of Mr. Wilson on the scene.

"Mr. Wilson also says: 'There is only one way for the individual critic to protect his reputation at all times, and that is by insisting on the signed article. Were this the universal custom, as it is in Boston, with the exception of the '*Transcript*,' and were the public agreed not to accept any unsigned opinion on musical matters, it would clear the atmosphere at once and improve criticism.' Here, again, Mr. Wilson is in error. The criticisms in the '*Gazette*' have never been signed, and the music critic of that paper has never felt that his signature to his articles would make his criticisms any better, or any worse, for that matter. Mr. Wilson, it is true, signed his criticisms; but we have been unable to discover that his signature imparted any special value to what he wrote about music, or made it in anywise sought after for the deep musical truths it enunciated or the fine critical judgment that it evidenced."

As Mr. Woolf puts his own meaning on my words, perverting the connection of the sentences in order to do it, I

will reprint from the July HERALD the paragraph which caused him to point his lance at me :

"It is a terrible menace to honest criticism in the newspapers when the publisher or managing editor accepts favors (tickets) with the understanding that they are to be paid for in notices. I shall always be grateful to Mr. Worthington, formerly publisher of the *Boston Daily Traveller*, for permitting me to maintain a consistent attitude on music for his paper during my term of service upon it. At first it was not easy to prevent the ticket notices appearing, and I remember having to encounter the determined opposition of one editorial gusher whose traffic in notices was prodigious; but I won my case, and for several years I could say what no other music critic in Boston could, *i. e.*, that the right to express an opinion on music in the paper with which I was connected was mine and mine only. It was the principle for which I was contending."

I protest that it is an unfair proceeding on the part of Mr. Woolf to treat my words as he has done. Readers of both the HERALD and the *Gazette* will at once see that in the original HERALD paragraph there is neither vainglorying nor the intimation that the music critics of the *Boston Journal, Advertiser, Transcript* and *Gazette* can be bribed. But the *Gazette* is read by many who do not read the HERALD and Mr. Woolf's article is like a dagger in the back of a defenceless man.

I admit that when I wrote the paragraph in the July HERALD I had in mind only the daily newspapers of Boston, I forgot the weeklies. But what I said is true of the weeklies, including the *Gazette*. Mr. Woolf says that for over twenty years he has enjoyed the very sole right to express a musical opinion in its columns. I claim that when the Society reporter of the *Gazette* writes a paragraph for the "Out and Afloat" column, praising the musical performance of any one, that that is opinion-giving and ought not to be tolerated. This is the whole part of my argument; the publisher of the *Traveller* helped me to eradicate from the columns of his paper all opinion-giving on musical matters that did not proceed from me or was not agreed to by me. Because of this attitude I was able to keep the paper consistent in its musical utterances. If the musical column of the *Gazette* has been guarded by Mr. Woolf alone for twenty years he certainly has not protected himself and his paper from the careless flatterers who abound in other columns, and whose license to write musical opinions has not yet been revoked. Of course the tattle of the Society reporter of the weekly is less important in its influence than the ticket notice which gets into the editorial or reportorial columns of the daily, but when either agent usurps the ground of the critic the paper becomes ridiculous.

If Mr. Woolf thinks I inferred that because the newspaper manager accepts tickets they are to be paid for in notices written by the regular music critic of his paper, he is farthest from my meaning. I deplored the fact that the music critics cannot protect themselves from the manager or the publisher who cares nothing for consistency and everything for popularity; who is either careless or mercenary; who permits perfect freedom to the critic in the critic's column, but robs him of his influence by opening the other columns for Tom, Dick and Harry, including the advertising agent, the reporter, the sub-editors, etc., etc. My sympathies are wholly with the critic. Again: I insist that

the signed article, especially in the daily paper, is a protection to the critic from just this irresponsible and unchecked horde.

It is not a question of quality of criticism, but Mr. Woolf is welcome to his flings.

In order that readers of the HERALD who do not read the *Gazette*, may see Mr. Woolf at his best, not his worst, their attention is called to another page of this issue.

Here are some interesting items concerning their work in composition at the Royal Music School of Munich of two Americans. At the concert of June 30, a quartet for piano, violin, viola and cello, by Leo R. Lewis was performed by the pupils, and on July 6, a cantata, "Consolation of Music," also by Mr. Lewis. The critic of one of the Munich papers said of the quartet: "The work is entirely worthy of respect though of scholarly dryness. The most noteworthy movement is the *andante*, which when compared with the other parts had more melody, finish and singing." In the opinion of one who heard both works Mr. Lewis is possessed of ideas; his quartet is very difficult and was not well played. The cantata is written for voices and orchestra. The other American is Louis Adolph Coerne, whose concerto in E major for organ, string orchestra, three horns and two harps was played at the first of the examination concerts on July 6. The concerto is described as very interesting: deep enough to be scholarly, light enough to be interesting. Both Mr. Lewis and Mr. Coerne are from Boston.

The Bayreuth Festival began on July 21 as planned, and reports have come to this country concerning the initial performances of the four works which constitute the 1892 program. Mr. von Sachs, whose cable accounts have appeared in leading papers and who is a critic of repute, says regarding the performance of "Parsifal," under conductor Levy, that in all essential details it was worthy of the traditions of Bayreuth. Kaschmann who appeared for the first time as *Amfortas* made only a satisfactory impression; Fraulein Mailhac does not make good the loss of Materna whose *Kundry* has been the standard since 1882; van Dyck's *Parsifal* was glorious. "Tristan and Isolde" was performed with Vogl and Frl. Sucher as principals. Vogl is certainly renewing his youth; Mr. von Sachs finds that he sings better than when he was heard in New York; the greatness of Sucher's *Isolde* remains unquestioned. Felix Mottl conducted. "Tannhäuser" was given under Mottl's baton. Gröning, Fraulein Wiberg (Elizabeth), Fraulein Mailhac (Venus) and Scheidemantel were the principal singers. The verdict of last year is repeated; notwithstanding a sumptuous stage setting the vocal ensemble does not reach the Bayreuth standard. "Die Meistersinger," Mr. von Sachs says, marked the best achievement of the festival (it usually does). Gura was *Hans Sachs*; Herr Anthes of Dresden was *Walther*, and another new comer at Bayreuth, Fraulein Mülder of Stuttgart, appeared as *Eva*. Both débuts were successful. As usual Hofmüller was *David*, but there was a new and not remarkable Beckmesser, Herr Nebe of Karlsruhe. Mottl conducted both the performances of "Tannhäuser" and of "Die Meistersinger," substituting in the latter for Dr. Hans Richter who was indisposed.

Siegfried Wagner conducted portions of the first act of "Die Meistersinger." This fact is an intimation of what will happen at Bayreuth when the young man becomes older. Mr. von Sachs remarks on the large audiences, the comparatively few Americans present at the opening series, and he predicts that the Wagner societies will take some stand against what they consider to be the lowering of the standard, as a result of Frau Wagner's management. The HERALD for September will contain a fresh estimate of Bayreuth.

The articles in this paper contributed by Mr. Jenks and Mr. Hale, and the cutting from the *Boston Saturday Evening Gazette* form a timely symposium on an interesting subject. It is very evident that Mr. Edgar S. Kelley in the music of "Puritana" has been successful without resort to tricks, cheap effects or compromise with discreditable and vulgar art.

The manager of George Riddle makes an interesting announcement in the advertising department of this paper. Additions to Mr. Riddle's repertory which will particularly attract the attention of musical societies, include readings from Byron's "Sardanapalus" and Shakespeare's "Tempest," in each case to the accompaniment of fitting music.

In some ways the HERALD is making a bold stand among publications in this country devoted to music. First of all it looks to the building up of a large subscription list as its first duty; all other papers of its class are dominated by their trade departments and consequently view their advertising as of first importance. With this end in view they are somewhat indifferent as to the manner in which their circulation is kept up; free copies, large exchange lists, and a royal indifference to the collection of subscription accounts are some of the things which this paper does not encourage, but as its competitors do, the new comer with its reforms must win its way by legitimate methods. This is not so difficult as it might appear, for the HERALD seeks its audience in the homes.

The Orpheus Club of Philadelphia announces a second annual prize competition, and exploits the details in another department of this paper. Two hundred dollars will be given for the best fifteen minutes of accompanied legendary, romantic and heroic music; one hundred dollars for the best ten minutes of the same class of music, while ten dollars per minute will be paid for a piece from which a jolly crowd of fellows can extract five minutes of real pleasure. Turn the page, ye waiting composers, and read the welcome word. The conditions are not onerous, and the fellow who fails can keep his secret in his sealed envelope.

Speaking of prize composition the regal offer of the National Conservatory of New York to composers born in the United States and not above thirty-five years of age, is doubtless affecting the market for score paper as has nothing else in a generation. Here is the scheme: For the best Grand or Comic Opera, \$1,000; for the best Libretto for a Grand or Comic Opera, \$500; for the best Symphony, \$500; for the best Oratorio, \$500; for the best Suite or Cantata, \$300; for the best Piano or Violin Concerto, \$200. The eminent men in music and in literature in this country constitute the jury of awards. The limit of time is October 15.

Summer music in Boston, New York and Chicago was chiefly in the hands of young men. Mr. Adamowski, Mr. Damrosch and Mr. Bendix each had charge of orchestras and their programs were much enjoyed. Summer concerts as carried out in the three cities named form a very satisfactory kind of recreation, and are more popular every year.

There being no funds with which to pay an orchestra the musical feature of the Cleveland meeting of the Music Teachers' National Association possessed comparatively little interest. In the department of chamber music a creditable showing of American compositions was made which included Arthur Foote's piano quartet; piano quintet by G. W. Andrews of Oberlin; piano trio by E. R. Kroeger of St. Louis; piano trio by Ad. M. Foerster of Pittsburg; piano trio by H. H. Huss of New York. The meeting continued for four days and, in the opinion of those who are competent to judge, was the least important in several years. Its strong features were theoretical, but then the essayist is not a popular character. If the single business meeting at which I was present fairly represents the parliamentary knowledge of the Association and its capacity for providing amusement, it might find profit in widely advertising its debates. The possibilities of this organization are still in embryo. Were the best men in the musical profession of this country to usurp the places of those whom, it would seem, have used it as a business not an art agent, great good might result. The new board of officers which will organize the next meeting to be held in Utica in 1894, is an indication of an improved opinion on this point.

The State music associations which held meetings in July evinced a zeal and sincerity which must bring results. In New York, Connecticut, Illinois, Indiana and Ohio the right sort of spirit is manifest, and in New Hampshire, the present management is working out a distinct policy of improvement.

It appears that the opera season in London was the most artistic as well as the most brilliant ever given in the English metropolis. Manager Harris engaged the artists of the world and his choice of works to be performed embraced German, French and Italian operas. Wagner's "Nibelungen Ring" and "Tristan and Isolde" were the most important of the German works given and to make their success doubly sure the court theatres of Germany were drawn upon for August Mahler of Hamburg, conductor, and Frau Sucher and Herren Alvary, Wiegand, Grengg and Lieban (perhaps the best *Mime* in Germany). The ability of conductor Mahler is everywhere admitted and even the conservative *Musical Times* allowed its Wagner editor to write a few superlatives on the general ensemble. The first novelty of the season was de Lara's "Light of Asia," founded on Edwin Arnold's poem. Of this work the *Monthly Musical Record* says:

"In a kind of sacred prologue, somewhat resembling an oratorio in the music, and in the farewell duet of Siddârtha and his beautiful bride, Mr. de Lara won considerable applause; and in a march and some graceful ballet and choral music the composer showed that he had musical gifts which may be turned to good account. But, with all desire to speak encouragingly, we must pronounce the work to be immature and crude in treatment, but there is decided promise of better things."

The other novelty was Benberg's "Elaine," a charming work in many respects.

NUGGETS. Baron Franchetti is late in delivering his new opera to the municipality of Genoa. Granted one postponement he has asked for another. Should "Colombo" be completed by Sept. 1, the date now set, the management of the Genoa Exposition will reap only scant benefit from it, as the Exposition will close ere the work can be brought to performance. Now if Franchetti were a genius instead of a mechanic, "Colombo" would have been finished long ago, the composer would be enjoying his summer holiday instead of grinding out notes, and Genoa would have been spared a display of temper.—Antonin Dvorák sails from Bremen on the "Saale" Sept. 17, and will be received with due pomp at the Metropolitan Opera House, New York, on Oct. 12, when he will conduct a program of his own composition and listen to an address by Col. Higginson of Cambridge, who, it is said, has already found a parallel between Columbus and Dvorák.—Rubinstein's "Moses" received its initial performance in Prague. The affair, which was private, was under the direction of Angelo Neumann, who may organize a company of singers and produce the work in this country next season.—A hypocrite talking on the subject of "What is fit to print" says "that matter should be prepared for publication with such reservations as are imposed in conversation when ladies are present." Men whose speech is always clean do not need any such advice.—Mr. John Towers, whose handwriting nearly caused a panic at the Cleveland meeting of the music teachers, has made a list of 100 singers only one of whom died of lung trouble; Mr. Towers argues therefore that correct singing is a healthy exercise, and he is right.—In the *Century Magazine* for August is printed a sonnet by Celia Thaxter: Mrs. Thaxter's subject is William J. Winch of Boston.—The *Living Church* for July 9 contains an interesting review of the twenty-second anniversary of the London Gregorian Choral Association; it was written by the Rev. G. T. Rider.—"Music" for July prints the first installment of an article by the editor, Mr. W. S. B. Matthews, on Music Papers and Music Journalists.

G. H. WILSON.

ANNOUNCEMENT.

When the HERALD was established it was my intention to adopt an editorial policy which should represent the board of editors. Circumstances have prevented carrying out this idea. As an editorial council is as impossible in the near future as it has been in the past it is mutually agreed upon by the gentlemen who comprised the group of associate editors and myself that a strictly fair attitude towards ourselves and the public requires that the announcement of the names of associate editors, heretofore printed on the title-page of the HERALD, be withdrawn. This has been done.

WORLD'S COLUMBIAN EXPOSITION.

Music at the Exposition will be a principal subject of comment during the next fifteen months or more. The fact that the editor of the HERALD is officially connected with the Bureau of Music of the Exposition will not prevent the fullest discussion in this column of the subject, but it will be the Editor, not the Secretary, who speaks. We hope our critics will be fair upon this point. For the present the lips of the Secretary are sealed. The opinions on Exposition music to be expressed in this column will be those of the Editor only.

By a happy coincidence the appropriation for an orchestra

was passed on the same day that the general musical plan—printed in the July HERALD—was made public. The amount of \$175,000 has been set apart, a sum sufficient to maintain a permanent orchestra for the entire period of the Exposition. The splendid liberality of the Exposition towards the arts is manifest in this act. And the money was given willingly, not grudgingly. The same spirit is shown in the appropriation for concert halls, of which there will be two within the Exposition grounds.

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Commenting upon the plans of the Bureau of Music as outlined in the circular of June 30, the *New York Tribune* charges it with the responsibility of electing Miss Harriet Munroe of Chicago to write the Dedication Ode. The *Tribune* is misinformed. The Bureau had no voice directly or indirectly in the matter. After the Committee on Ceremonies had conferred upon Miss Munroe the position of odist the Bureau was requested to name a composer who should set to music such portions as he saw fit. Mr. Chadwick was chosen and he has completed his work.

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In an article in the *New York World* of July 10, an article showing careful preparation and only a reasonable amount of bias, Mr. Reginald De Koven exploits his views on music at the Exposition, taking for his text the official circular of the Bureau. Mr. De Koven begins by saying: "Something more than a year after its organization the Bureau of Music has just issued the following preliminary announcement," and after citing the circular in full, adds "it is a matter of congratulation that the Bureau of Music has at length thought fit to make even a preliminary announcement." Let us enquire concerning this: Mr. Thomas and Mr. Tomlins were appointed as musical director and choral director respectively, during the summer of 1891; the Department of Liberal Arts was organized by the election of a chief about September, 1891; the Bureau of Music, nominally attached to the Department of Liberal Arts, was organized by the selection of a secretary on Dec. 5, 1891. Within three weeks after its organization the Bureau of Music submitted to the Liberal Arts Committee a plan for music at the Exposition covering every feature, orchestral, choral, chamber and hand music. The purse strings of the Exposition are in the hands of sub-committees, whose recommendations are considered by an executive committee having final authority. In due course features of the musical plan emerged approved from the executive committee; the Music Hall first of all, Festival Hall became a fact early in June, while the appropriation for an orchestra was not authorized until June 28th. On June 29, not when the Bureau of Music "thought fit," but when it could speak without fear of contradiction, when it could state facts, its first public utterance was made.

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Mr. De Koven regrets that the methods of the Bureau to stimulate the American composer do not include the giving of prizes. Some months since the *Boston Herald*, with its customary enterprise, printed the opinions of some of the more prominent American composers and musicians on the question of prize compositions at the Exposition, and as Mr. De Koven may not know the full extent of appreciation given his view of the matter by some of his confrères, we will enlighten him:

"Prof. John K. Paine said that he had never entered into a competition himself and never would do so, and, furthermore, that he did not believe at all in a competition as a means of bringing out good music. . . . Composing music for an occasion is a very different thing, and this will really call a man's powers into action."

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"Mr. Arthur Foote, on the other hand, thought that the scheme was a very good one, because it would give a man more than the mere prize, and that is, the opportunity of having an important work performed in public. Although he agreed with Prof. Paine that prize works, as a rule, haven't reached a very high standard, he still maintained that the idea would surely stimulate people to try to do their best, and said that, in his own experience, he had been amazed to see how great a quantity of work a competition would call out. 'It is a vexed question,' he added, 'whether what is called the American school of composers should be coddled. This is certainly a time when most of the prizes should be restricted, though, in my opinion, it would be a good plan to throw open some of the competitions to the outside world.'"

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"Mr. George E. Whiting summed up the whole situation in a few words, when he said: 'At first thought, a competition for works of art like high-class musical compositions, viz., cantatas, symphonies or overtures for orchestra, seems a perfectly fair and just manner of determining which are the best works offered. But I am sorry to say that, in actual practice, this method has scarcely ever resulted in bringing to the surface any but the most ordinary and commonplace works.'"

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"Mr. J. C. D. Parker declared that it was foolish to try to force by the stimulus of a competition an art which found its truest and best expression only through inspiration. On the other hand, a musical work is often helped by being written for an occasion."

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"I believe in America for Americans in music as well as in other things," said Mr. George W. Chadwick, "though I say this with no disparagement of the great foreign masters, and I believe in competition in so far as it shows increased interest of the country in music and musicians. About the accomplishment of this there are several difficulties. If the competition should be open to all, it is altogether likely that the prizes would be borne off by foreigners, and if restricted to native composers there would be very few to compete. Then, as regards the judges, another difficulty would arise; it would be well nigh impossible to find impartial ones. For instance, I don't think it would be possible for a German to regard a French composer like Massenet seriously, he puts him on the same plane with Offenbach; and on the other hand a Frenchman holds that Brahms and Rheinberger are dull and prosy indeed. Competition is not a good way to bring out the most musical compositions; the moment that a composer feels that his work, in order to attain a certain result, must reach a certain standard in a certain time, he feels insecure. But there are plenty of American works already written under different circumstances which could easily be brought forward into this proposed competition. In regard to the performances of native musical works I have always felt that they should take their chances for recognition and existence by the side of the works of foreign composers. As yet we can be said to have no school of American music, and the concert programs made up entirely of American music show a distinct lowering of the proper standard. The production of an American work at a concert where only the best music is heard—as at our symphony concerts here—means a great deal, and recognition there should give the composer great encouragement."

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"Mr. E. A. MacDowell said that, in his opinion a musical competition is of little value, and that he could recall no great work that ever took a prize and was introduced to the public by that means. Raff's poorest symphony was a prize work, but his best ones were

written from inspiration. Mr. MacDowell didn't believe that the more prominent composers in America would enter a competition under any circumstances, but, on the other hand, the idea would be of great advantage in the way of bringing out young and obscure writers. They would look upon the scheme as a way in which, without any wire-pulling on their part, their works might take prizes and secure a hearing."

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Mr. S. B. Whitney said: "I don't much believe in competition as a proper stimulus for musical writing. In fact, I never knew a great work introduced to the world by the winning of a prize, and frequently works that have failed to achieve that honor have afterward been produced and made a great success."

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"In the opinion of Mr. Beruard Listemann a competition would furnish an incentive to many who otherwise would not attempt anything. A man tries to give his very best work in examination because he is under fire. This competition ought to bring out all there is in a composer, for music, perhaps more than any other profession, needs a constant stimulus. The musician preparing for a public appearance works with his best powers—it is not safe to trust to inspiration; and this is true, also, with musical composition."

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"Mr. B. J. Lang said that he had very strong feelings on the subject, and disposed of the whole matter in a few words. "This matter," said he, "of obtaining musical compositions under the spur of competition for a prize, or artistic compositions of any sort, pictures or what you will, has something most distasteful about it, and seems to me to be in every way a fashion of using something that is to be deplored. Composition ordered and promised performances is committed on both sides, but the possible mistakes from such a plan are few. I think nothing is gained for art from musical composition competition."

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"Mr. George L. Osgood also said that the idea of a competition in music seemed ignoble to him. Of course there is a difference in people, and some could do good work with a prize as an incentive, but generally speaking music itself is so subtly bound up in a man's personality that it cannot be called forth to order, and the best works of musicians are dependent on moods and conditions, spiritual and physical."

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I expect to hear that my double, the Secretary, is accused of crimes and misdemeanors, including contempt for the American composer. All the good things which he may have said of the guild before his election will be shoved in the background, if it suit the pleasure of those barnacles of the press who write for popular approval or present gain, forgetting to be fair and truthful. Mr. De Koven, it need not be said, is not one of this class.

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The announcement of the names of the committee who will examine the works of native born composers submitted for performance at Exposition concerts, will doubtless be made public before the next number of the HERALD is published. The widest possible attention is asked for the following announcement sent by the Bureau of Music under date of June 30: "The Musical Director desires to include in the programs of Exposition concerts representative choral, orchestral and chamber works by native American composers. All scores received by the Bureau of Music before October 15th, 1892, will be submitted to a committee, whose names are shortly to be announced. The favorable recommendation of this committee will be final and insure performance. Both printed and manuscript music may be

sent." The Bureau will respectfully decline to receive any work not included in the above three classes.

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It is not possible to correct all the errors of the press concerning Exposition music. Already are private speculators falsely representing it in order to advance their own schemes. Were editors who desire to state the truth about this subject careful to print only such information as proceeds direct from the Department of Publicity and Promotion, or the Bureau of Music, of the Exposition, all misrepresentation would cease. Unless this is done the public will have no clear idea of what the Bureau of Music intends doing. One-half of the amusement speculators and managers of the world will try to promote some kind of scheme in Chicago during the summer of 1893; these methods will bewilder the public who will confound the official announcement with that which is not, unless the newspapers take pains to instruct their readers. There are some splendid projects now being organized by private parties in Chicago, and all such which do not seek to thrive on false pretences, should and will receive generous support.

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Representing the Committee on Ceremonies, having in charge the dedication of the Exposition buildings in October, the Bureau of Music has engaged for that occasion the Chicago Reed Band, and the Sousa New Marine Band. The date of the ceremony dedicating the buildings will be either Oct. 12 or 21; at this writing the matter had not been decided by Congress. The musical features of the ceremony will include several standard choruses, an original march for orchestra by Prof. J. K. Paine, and music to Miss Munroe's ode by G. W. Chadwick. An orchestra of 120, two military bands and a chorus of perhaps 1000 will be employed. Mr. Thomas will conduct. The largest of all the Exposition buildings, that devoted to Manufactures and Liberal Arts will be the scene. It is expected that the specially invited audience will occupy 20 acres.

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Camille Saint-Saëns has accepted the invitation of the Exposition to come to Chicago next summer. Although the date is not absolutely fixed it is probable that Mr. Saint-Saëns will choose either May or June for his visit. He will conduct programs of his own compositions and will appear as organist and at chamber concerts.

G. H. W.

PURITANIA.

An interesting event in the local music annals of Boston was the production at the Tremont Theatre, on June 7, of the operetta, in two acts, entitled "Puritania, or the Earl and the Maid of Salem," the text of which is by Mr. C. M. S. McLellan and the music is by Mr. Edgar Stillman Kelley. The story of the piece is based on life in witchcraft days and runs as follows:

Elizabeth Burgess, persecuted for alleged connivance with evil spirits, is led before the judges, and makes denial of the charge, showing that her weird influence is nothing more than the magnetic power of innocence and lovely girlhood. The judges are ready to set her free, but Abigail steps forward and denounces the girl in vigorous terms. Thereupon Elizabeth, grown weary of the proceedings, admits that she is a witch. She makes men love her, that is witchcraft; any woman would say she deserved death; she is ready. The crowd closes in upon her threateningly, and excitement is at a high pitch, when the boom of cannon heralds the arrival of one of his Majesty's ships from England. Soon

comes the Earl of Barrenlands, commander of the ship. Learning the state of affairs he offers to defend Elizabeth and there is an encounter between his sailors and the colonial troops. He then creates consternation by declaring that even if he is overpowered, the authorities cannot punish the witch, for the reason that he has brought over the Witch Finder General, who will claim Elizabeth as his prisoner. The populace forgets Elizabeth in its excitement at receiving such a distinguished stranger, who enters with great pomp and ceremony. A dispute arises between the Witch Finder, the Earl and the authorities as to which shall assume charge of the witch. The Witch Finder threatens to arrest all the people in the town and put them through his patent tests to see if they merit hanging at his hands. Upon discovering that the Earl is in love with Elizabeth, he desires more particularly to hang her. The Earl thereupon announces his intention of appealing to the King, and of asking his Majesty's permission to wed her. Despite expostulation he carries out this plan, and the act ends with the departure for England of the Earl, the Maid, the judges and the Witch Finder.

The curtain next rises on a subterranean chamber in the palace at Whitehall, where is seen Killsin Burgess, a conspirator from habit, and not from malice. On learning that the King will hold a reception that night in the throne room immediately above the chamber, it is agreed that this will be a rare opportunity for blowing him up. After telling his crew to report at 11 o'clock, Killsin sends them away, and, lighting his pipe, falls asleep on the gunpowder barrel while singing a benediction to the poor Practical Explosionist, who works very hard for small pay. The scene changes to the throne room. When the Earl shows Elizabeth to the King, the monarch is charmed and proclaims that she is wholly free of the charge of witchcraft. At this moment, however, the Witch Finder, accompanied by one of the judges and Abigail, arrives, and presses his charges against the girl. Goaded to despair, Elizabeth grows hysterical, and, assuming that she is in reality a witch, proceeds to weave a spell. She calls upon the imp of darkness to appear, and to the general consternation a horrible figure bursts through the floor. It is Killsin, the conspirator. He is accepted, however, as a real imp that has answered the summons. The King, convinced with the rest, orders Elizabeth conveyed to a dungeon. She is carried away, followed by the Earl, who promises to linger near her in her misfortune. After a while it comes out that Killsin is the father of Elizabeth, who had been taken to America by her mother when she was a child; and the conspirator clears his daughter from the charge of witchcraft, and saves her from the gallows by confessing that he is a conspirator against the crown, and that his sudden propulsion through the floor was the result of going to sleep on a gunpowder barrel while smoking a pipe. This clears the atmosphere, and, amid much rejoicing, Elizabeth and the Earl are betrothed.

The author's dialogue is but mildly humorous, but his lyrics are mostly very good. In either prose or verse one may trace the influence of Mr. W. S. Gilbert. So far as the verses are concerned, however, one may speak of them with warm approval, in spite of the evidences of special study of Gilbert's lyrics from "H. M. S. Pinafore" to the "Gondoliers"; for Mr. McLellan has not been guilty of imitation, but has rather shown himself an apt pupil in a most worthy school. The examples of the verses in "Puritania" here reproduced fairly show the author's readiness at rhyming and the flavor of his humor. Elizabeth's demurrer is thus phrased:

A maiden's art is all I know,
And that, good friends, is very simple,
It only teaches me to show
The charm that lurks within a dimple;
It tells me how to droop my eyes,
And how my smiling lips to part,
It sometimes helps me to be wise,
This very simple maiden's art.

Only a smile—like this,
 Only a dreamy gaze from the eyes,
 Only a promised kiss.
 Only a little shiver of sighs;
 Only a whispering word.
 One little word that comes from the heart,
 One little word, by another heard—
 That is a maiden's art.

Vivian, Earl of Barrenlands, introduces himself in these words :

From an ancestry of warriors that died upon the field
 I inherit my great fondness for the sword and battered shield;
 Let those who will tend sheep by day and sweetly dream at night,
 I never can be happy unless I'm in a fight.

I love the flashing blade,
 With its click, click, click!
 The purest music 's made
 By its click, click, click.
 My heart 's set wildly bounding,
 When an enemy I'm hounding,
 And the neighborhood 's resounding,
 With a click, click, click.

The first bits of humorous verse in the operetta are found in the Witch Finder General's explanations of his duties and his methods, portions of which here follow :

I've sailed across the ocean on a philanthropic mission
 It 's a little piece of business full of points most delicate,
 The work is disagreeable and fills me with contrition,
 But I do it for my king and for the morals of the state.
 In capacity official I am here,
 Your witch-infested neighborhood to clear,
 It 's not a keen enjoyment,
 But a harrowing employment,
 Excuse, I pray, this sympathetic tear.
 A rare anomaly here you see,
 The lamb and the hawk you find typlified in me,
 A friend to all humanity I should certainly be reckoned,
 I'm the Royal Witch Finder General to His Majesty Charles the Second.

When I wish to prove a man possessed of the black Satanic art,
 I arrest him,
 And I test him
 With a test that breaks his heart.
 I treat him with politeness as I lead him to his fate,
 But he does n't,
 No he does n't,
 Like the briskness of my gait;
 Without delay I put him through the patent dancing test,
 It 's the best of entertainment for the interested guest,
 But it 's rough upon the victim and it fills him with the blues,
 For he has to dance a polka over tacks without his shoes,
 And he has to do it gayly, with a twinkle in his eyes,
 In fact the dancer has to smile or else the dancer dies;
 Should he even look as though he wished he had some slippers on,
 I condemn him for a sorcerer, and that very night he 's gone.
 Now, though a man may dance on tacks and stand it for a while,
 He 's a wonder,
 Yes, a wonder,
 If he manages to smile.

When Vivian appeals to the king in behalf of Elizabeth he sings to his majesty these tender stanzas :

If you should see a snow-white dove,
 A thing created but to love,
 While soaring on a summer's day
 Become a greedy falcon's prey;
 Should that sweet bird with plaintive cries
 Entreat you with beseeching eyes,
 And for protection fly to you,
 What would you do—what would you do?

What would you do?
 I await your answer.
 What would you do?—
 You're but a man, sir.

I feel that honest hearts all beat the same,
 And though you are a king with kingly fame,
 Your noble breast is true,
 And so I ask of you,
 What would you do—what would you do?

If you should find a maiden fair,
 Of manifold endowments rare,
 A being of angelic mien
 One worthy to become a queen;
 Should that sweet maiden be pursued
 By heartless men in fiendish mood,
 And for protection fly to you,
 What would you do—What would you do?

This song has been omitted from recent performances, and another, less delicately conceived, is being made ready to take its place. For the first performance at the Tremont Theatre—which was the first anywhere—this was the cast :

Vivian George Trevelyan, Earl of Barrenlands . . . Miss Pauline Hall
 Elizabeth, the maid of Salem . . . Miss Louise Beaudet
 Abigail, a woman hater . . . Miss Edith Sinclair
 Charles II., King of England . . . John Brand
 Jonathan Blaze, chief justice of the Salem court . . . Arthur Kiley
 Killsin Burgess, a conspirator from habit . . . Edward Favor
 Skimmilk Softly, chief of the practical explosionists . . . W. Marriott
 Paul, a young villager of Salem . . . Miss Irene Verona
 The Hon. Percy Bunkum, a courtier . . . Phil Robson
 Smith, the witch finder general . . . Fred Solomon

The acting and the singing, throughout, have been generally commendable for the painstaking qualities that each and all have exhibited. Miss Hall, Miss Beaudet and Mr. Solomon have, naturally, shown the brightest. Otherwise there has been no instance of special brilliancy, nor no occasion for marked discomfort through incapacity. An orchestra of about twenty-five and a chorus of forty have been employed. The composer conducted through the first four weeks of the run of the piece or longer and has been succeeded by Mr. Adolf Neuendorff. For the second scene in act two extra diversion in the way of dancing has been provided. As no music by Mr. Kelley has been served as accompaniment for the dances this portion of the presentation may be passed without comment. The costumes and the scenery are notable for their beauty.

Let us now consider the music which has commanded high admiration from connoisseurs of cultivated taste and ripe judgment, and which has also mightily pleased those amateurs who make no pretense to critical acumen. It is no mean triumph, this satisfaction of all classes of music lovers, and it is largely caused by these characteristics in Mr. Kelley's music : Brightness—There is not a dull moment in the work; captivating rhythm—Offenbach could not be more persuasive; clearly formed melodies—Arthur Sullivan might well be envious—and expressive of the sense of the words, as well. The orchestral coloring has the ingenuity, expressiveness, piquancy and economy that are distinguishing characteristics of the modern French school; and the composer shows fine technical skill in so deploying the forces at his command as to give to the ear the impression of a mighty host. Whether the modulation he into a nearly related or into a remote key, the hearer does not feel that it is commonplace or is strained. A facility in imitation, canon and development is here and there displayed, but with no air of pedantry, these scholarly attainments being brought into play with a quiet reserve that often prevents their exhibitions from being detected at a first hearing. The portions assigned to voices have a constant vocal quality, by no means the least praiseworthy feature of the operetta.

The catalogue of good points in this little masterpiece could easily be extended. Whatever blemishes there are in the music, they are so few and so brief—having in mind the purpose and the character of the operetta—that they may

be easily passed as though they were not in evidence. Taken as a whole "Puritania" may be honestly declared the best effort in comic opera that an American composer has yet offered for judgment in Boston. More than that, it is better, infinitely better, as a musical work, than all the clutter that has come to us from Millöcker, Jacobowski and Strauss, despite the financial success that has attended ventures with operas by these composers. Respectful consideration is due to "Puritania" for its freedom from vocal waltzes, topical songs and Amazon marches, if for no other reason. Its production is an augury of a possible return to reason among theatre managers.

The reader may be interested to know something of the composer. Mr. Edgar Stillman Kelley was born in Wisconsin on April 14, 1857. His musical faculties are inherited from his mother, who gave him his first lessons at the pianoforte when he was eight years old. When he was about fifteen the thought of being a musician was aroused in him, the exciting cause being Blind Tom's performance of Listz's transcription of Mendelssohn's music for "A Midsummer Night's Dream." Mr. Kelley began systematic study at Chicago in 1874, with Clarence Eddy for theoretical branches and Mr. Ledocowski for the pianoforte. In 1876 he was at Stuttgart, where his pianoforte studies were followed under Kruger and Spiedel, the organ was practised with Friedrich Finck for teacher, and composition and the orchestra were taught him by Max Sieffritz, director at the Royal Opera. His compositions in Germany included a polonaise for four hands (pianoforte) and a work for strings. Mr. Kelley went to San Francisco in 1880 and engaged in teaching the organ and pianoforte. His most ambitious work is the music to "Macbeth," which has been played in San Francisco, New York and Boston. "Aladdin," a symphonic suite, has also been heard in New York.

FRANCIS H. JENKS.

CONCERNING "COMIC OPERA."

That amorphous species of musical entertainment known to Americans as "Comic Opera" still holds the stage. An adaptor lays violent hands on a French or a German text. If this text is of Gallic birth, the motif is frequently diluted, the dialogue suffers a sea change, and often necessarily; for the Muse of *opéra bouffe* is the sister of Congreve's Comedy, "a disreputable, daring, laughing, painted baggage." Her breath is hot with wine; her hair is dishevelled, her dress disordered. She speaks in hiccoughs; she woos you with her eyes. Her gestures are a wiggle and a kick. When this Muse is clothed in foreign dress, she repents, and her sobriety is dull. The plot appears in the first act; in the second act, though carefully disguised, it does not wholly escape observation; but in the third it steals away at the rising of the curtain, and it is seen no more. The delicate suggestion of the original dialogue is turned into coarseness or flat, insipid lines; the wit becomes a pun or a local and incongruous gag. The music of the composer is a fellow-sufferer. The numbers are taken or rejected according to the vocal abilities of the members of the company. Songs of a sentimental nature, generally by English writers for the drawing-room, are interpolated. There is a "topical" song in which the Spaniard or Frenchman of the play alludes familiarly to poker and base-ball. The instrumentation of the adaptation is made from the voice and pianoforte version of the original, and the orchestra is composed of strings in scanty proportion, flute, clarinet, cornet, trombone and drums. The brass is athletic, and rejoices constantly in its strength. The finales of the composer are often replaced by a waltz known as the patent, adjustable Kerker finale. It is patterned after a Viennese model, and it is warranted to fit all situations. The manager puts additional trust in a skirt dance, a march of female warriors, a lime light, and an acrobatic comedian. The thing is then called a "comic opera," and it often serves for the amusement of the people.

This form of entertainment if it were called simply a musical farce, or a "farce-comedy" with incidental music, would not demand serious criticism. The chief question would be this: Does

it serve its purpose; or in other words, Does it amuse the public? But the musical farce in three acts should not be guilty of undue pretensions, nor should it usurp the place of a higher form of musical-dramatic art.

When Bateman brought the *opéra-bouffe* to this country, and the compositions of Offenbach and Hervé were first heard, there was a cry of outraged morality. The operettas were played in French, and those who through ignorance of the language were not able to follow carefully the dialogue (possibly to their regret), were loudest in protestation. But it is an open question whether those performances of clever French comedians so debauched public taste as the cheap compendiums of stupid vulgarity that now are seen on the stage by crowds of seekers after amusement. Surely no one of the composers of the operettas of to-day is the equal of Offenbach. The two writers of many of the librettos are now members of the French Academy. And no one would seriously compare for a moment the comedians of the "comic opera" with the men and women of those foreign companies. There is one singer, however, now on the stage, who must not be so rudely dismissed. I refer to Miss Marie Tempest, who suggests by her art the atmosphere of the Bouffes-Parisiens.

Many blame the audience for the present condition of light opera. They argue as follows: A manager necessarily views the matter with a business eye. He feeds the popular taste. If he should attempt to put works of a higher grade on the stage, he would lose money. And the history of the Casino in New York is cited as a case in point. The Aronsons, it is said, made a brave attempt by producing "Cavalleria Rusticana," and they were not supported by the public. If they had succeeded, their intention was to introduce the operas and operettas of Lortzing, Adam, Auber, Thomas, Massé and others. The reply is this. The choice of Mascagni's lurid melodrama was unfortunate, for although the attempt of the Aronsons was sincere and praiseworthy, the said work was beyond the capacity of the company. The contrast was too great between unbridled passion and acrobatic frivolity. The audience was perplexed. Furthermore "Indigo," a piece of unutterable inanity, was coupled with the Sicilian tale of lust and blood.

There are many French, Italian, and German operettas, ancient and modern that are clean, amusing, musical, and not beyond the vocal resources of a company of ordinary ability. They demand, to be sure, well-trained comedians; but they do not require sumptuous scenery and costumes, nor is a large orchestra necessary. Within the last year the delightful musical comedies of such composers as Dittersdorf and Schenck, Pergolesi and Paesielo have been revived in foreign cities and with success. The number of French compositions of a similar nature is very large, but even the names of many of the composers are utterly unknown to our public. The lightest of these works, mere sketches in one act, are often full of musical grace and dramatic wit, and they would be welcome to an American audience. Nor should Offenbach and Lecoq be neglected; there are charming musical comedies of the former that are free from anything objectionable; only let the text and the music be treated respectfully, and let not the gag and horse-play intrude.

In France the one ambition of a young composer is to gain a hearing in the opera house. He is content with humble beginnings. He essays the pantomime, the ballet; he does not disdain the saynète. Our own musicians look at such things askew. They dream of suites, symphonic poems and symphonies; they waste much time in writing chamber music of undoubted and conventional respectability. But certainly there is an opportunity of musical growth and musical success in the writing of operettas. Nor do the managers discourage such attempts. If an operetta is really worthy of production, it will not be doomed to burial in the composer's portfolio. The music, however, must be tuneful, and the text must escape dullness.

As far as the great number of American towns is concerned, the operetta as well as the opera, is a bird of passage. The people listen gladly to its song, and they are not inclined to complain of its quality. It is possible, as many claim, that we, as a nation, are not musical. It is a fact that Americans spend large

sums each year in listening to musical entertainments. We have the reputation of eagerly desiring all things new. Operettas that have given amusement to thousands for years are unknown here. Would it not be policy for a wily manager to try the experiment of introducing these works to the public? Surely the local gag and the topical song, the lime light, and the comedian whose proper place is the circus ring can not be a joy for ever.

PHILIP HALE.

THE AMERICAN COMIC OPERA COMPOSER.

It is to be hoped that we have seen the last of the so called "farce comedies," and of the "absurdities," musical and otherwise, that have flooded the stage for so long; but it is almost too much to expect that this hope will be realized. And yet, it would seem that the public, by this time, should have had enough of the former, with their invariable and unvarying "complications," which always tell the same story in the same way with more or less skill;—usually less. The latter with their horse-play, their liberal use of current slang, and their characteristic vulgarity generally, have had an extensive lease of popularity, and it would seem that they should give way to something better. There is every indication that comic opera will prove a large element in the season's amusements,—larger than for some years past,—and that the American librettist and the American composer will provide the lion's share of this species of entertainment.

Of late the native dramatist has come conspicuously to the front, and it can no longer be urged reproachfully that our own playwright is set aside for his foreign rival. It is a gratifying sign of progress in this direction that the majority of new pieces announced for the coming season, are by American dramatists. While it is true that with few notable exceptions, he has not yet produced anything equal to the best work of contemporary French and English writers for the stage, his steady improvement in his art is marked, and with the opportunities now afforded him for seeing marked, and with the opportunities now afforded him for seeing his plays performed, and the practical experience he is rapidly gaining in consequence, it is likely that in the near future he will not be without enviable distinction, both at home and abroad. In comic opera the native composer is far in advance of the native librettist. To make a good opera book requires special skill. It is not only the plot and the lyrics that are prominent factors in such a work, for to these must be added a skill in making effective situations for the introduction of the music. As yet, the native librettist has not acquired the art of writing for ensemble music; in other words, in carrying the action and the music along together. There are songs and duets, and even quartets in ample sufficiency, and there is no stint of chorus work, but there is little if anything of spirited situations worked out wholly for musical treatment. These are important, if the librettist would avoid monotony; and moreover they add greatly to the interest of an opera; in fact they make the distinction between a mere ballad opera and a true comic opera. When the librettist fully understands this he will make his "books" far more desirable to the composer; will afford him better opportunities for the display of his skill, and will enable him to emphasize those dramatic contrasts that are so essential in a musical work. The brightest and the most pleasing comic opera music goes for nothing with an ineffective libretto.

Our composers have shown a finer skill than have their fellow-laborers; but they have not yet struck a distinctively original vein. This, perhaps, it is difficult to do; but it is not so difficult to avoid imitating the conventionalities of the prevailing French and German comic opera. The galop, waltz and polka rhythms have been worn to shreds; but our composers still cling to them, and the result is that their music is "reminiscent"—a word that mortifies them hugely when they see it in print, applied to their work. It is, however, rarely applied unjustly, for although their tunes may not be direct plagiarisms from the tunes of other composers, their effect is identical. Still our native musicians have written some charming music, and when they cease to imitate and seek originality in style they will attain to an individuality that will add immensely to the interest and freshness of their scores. At all events it is pleasing to reflect that neither our dramatists nor composers

for the stage lack encouragement. A good native work now stands an equal chance with a good work written abroad, and the demand for both is greater than the supply. Hence the prospect for home talent is brighter than it has ever been.—B. E. WOOLF, in *Boston Saturday Evening Gazette*.

THE VIENNA EXHIBITION.

This month we draw upon our colleague, Joseph Bennett, for notes on the interesting exhibition at Vienna. In the June number of the *London Musical Times*, after discoursing amiably upon matters in general connected with Vienna and the exhibition, Mr. Bennett writes as follows regarding the personal and historical division which he thinks is by far the most interesting to a purely musical visitor:

The ground plan of the Exhibition represents a circle within a square. The circle encloses a garden over which is a domed roof, and round its circumference runs a broad gallery, which connects, at four equi-distant points, with a similar gallery enclosing the square. These connections are called transepts, and in these, as well as in the circular gallery, the "Fach-Ausstellung" is located; the space being divided amongst Germany, Austria, Russia, Spain, Belgium, Bulgaria, England, France, and Italy, the first two countries, as may be supposed, taking the lion's share. German and Austrian exhibits are treated as those of one people, and placed together without distinction; half the space being devoted to music and the remainder to drama. Here lies the chief interest; for though some other countries make a show similar in character, the completeness with which German art is represented and the personal distinction of German composers, put serious rivalry out of the question. The Italian section is, perhaps, next in value to the German, being especially rich in memorials and relics of composers, in historical illustrations of opera, and in examples of ancient liturgical books. The last-named are a unique feature, for it may be doubted whether such a collection of ponderous and gorgeous tomes has ever before been brought under one roof. The books are shown in glass cases, each open at some choice page where the art of the illuminator, or the skill of the calligraphist, has done its best. Looking over them the eye rests upon marvels of beauty, and the mind is impressed by a sense of the patient labor which produced such results. Almost every stage in the development of musical notation, as applied to church purposes, is here illustrated, and one does not need to be a member of the Mediæval Music and Plain-Song Society in order to grow enthusiastic about a display of ancient art so rich and beautiful. The Italian section is strong also in autograph letters and scores, including examples of many masters from Palestrina to Mascagni. It is much to be regretted, for the sake of our country, that, of all the European nations, England is the last to enter an appearance, though I am bound to add that the foreigner did not seem a bit surprised. He surveyed the emptiness of "England" with perfect composure and passed on. An Englishman, on the other hand, could hardly avoid some feeling, not of a pleasant kind. He naturally wondered why two committees, each made up of well-known and influential men, could accomplish nothing better, ten days after the opening of the Exhibition, than a barren waste. It may be that, in our slow way, we shall eventually do wonders. Let us, at any rate, hope so.

It is wholly out of the question that the space available for this notice can be made to contain more than a few facts connected with the great display of Germany and Austria—a display all-embracing, and not to be exhausted in half-a-dozen articles such as the present. The musical section is arranged in order of time, the unit of time measurement being the century, and the interest, to the average visitor, increasing with the years till it reaches a climax at the age of the great modern masters. Beginning with examples and illustrations of music as known to the peoples of antiquity, every phase in the development of the art is more or less adequately represented. As our own day is approached personal interest deepens. We find ourselves in close contact with illustrious masters. Everywhere around are evidences of their work and personality—manuscripts they have written, pens they have used, spectacles they have worn, presents they have received, instruments they have touched. In some cases these memorials are very numerous. Schu-

bert, Mozart, and Beethoven, for example, have each a section to themselves, while another Vienna master—good old Father Haydn—is illustrated with almost equal copiousness. Here are in abundance the autograph scores of immortal works. Symphonies, masses, oratorios, quartets, sonatas crowd upon each other in the glass cases. One may see how Beethoven erased the name Bonaparte from the first page of the "Eroica," and how, with hasty pen, he dashed down the opening notes of the bass solo in the Choral. Hard by, Schubert's neat scores arrest attention. There is the beginning of the "Unfinished" Symphony, and yonder the first page of the *Allegro* in its big successor, disfigured by hurried strokes from the master's amending pen. Mozart manuscripts are shown in profusion, and his admirers can follow him as he writes the first page of the "Requiem," or pens the "Ave, verum corpus." The Symphony in G minor is here, and many another masterpiece for mere mention of which there is no space. But, indeed, no amount of space would serve to convey an idea of the absorbing interest called forth by this great relic show. Of portraits there is no end, but, sooth to say, they puzzle rather than edify the spectator. Did Beethoven look like that, and also like that? Were the several Mozart bodies for one spirit? Did Haydn out-do the chameleon by changing not only color but form? The artists have been fairly consistent only with Schubert, whose big iron-rimmed spectacles (they are on view with his MSS.) at any rate do not vary. It may be that one should receive the historical evidence of some of these pictures as the Bereans received the Scriptures. Did Schubert, for example, play the pianoforte in gilded saloons, surrounded by distinguished personages in various attitudes expressive of rapture? He may have done so, but the picture is none the less unreal. That is not the poor schoolmaster's son whom we know. But it is ungenerous to cavil at any of the evidences here brought together. What the eye sees the mind will never forget, nor the heart cease to be grateful for. The North German masters are less fully represented than those of Vienna, but lovers of Mendelssohn and Schumann may find much to linger over. There are, also, many memorials of Chopin and Liszt. Wagner has no place among his illustrious predecessors and contemporaries. Workmen are erecting for him a special building in the grounds. It is a reproduction of a Scandinavian fire-hall, and will be known as the "Hall of the Gibichungs." In it, I understand, are to be shown a large number of objects interesting to admirers of the master.

The third, or commercial department of the Exhibition, contains much that is connected but remotely with music or the drama. It would seem that the directors admitted not only everything required for the purposes of the combined arts, but many things which an audience might conceivably wear or consume at concert and opera. "Theatre biscuits," boots, fans, jewellery, and what-not beside—space has been found for all, and the effect of the display is that of a Soho bazaar. There is, however, a legitimate element in the miscellaneous array of goods, including a mass of musical instruments of every description and for every kind of use. The reader would scarcely thank me were I to take him for a stroll round these mixed galleries. In point of fact, he would not go, and I, for my own part, decline to proceed alone.

An important *annexe* to the Exhibition is called Old Vienna. It represents a market-place of the sixteenth century, surrounded by houses which are "practicable" as to the ground floor, where traders of various descriptions expose goods for sale. This enclosure appears to be very popular, especially the beer garden in it. Pilsener and Dreher are there served by damsels in the picturesque costume of the time chosen for illustration.

As to the show as a whole, it must be pronounced a success. The managers have brought together an immense mass of material and secured its orderly arrangement in the manner best adapted to convey information. This is their justification, and this their claim to public support. Whether the enterprise will pay its way time alone can show. During my sojourn in Vienna the admissions were about 10,000 per day, which was regarded as a promising start. But one thing is certain: the holiday maker or tourist who has an opportunity of visiting the Austrian capital this summer and does not avail himself of it will, supposing him interested in music or drama, forego a great gratification.

NEW ENGLAND CONSERVATORY NOTES.

This department of the HERALD is conducted by the New England Conservatory, its continuance being stipulated in the contract transferring the paper to me. G. H. WILSON, Nov. 2, 1891.

The Commencement Exercises were held in Tremont Temple, which was completely filled, and they were successful in every respect, giving evidence of much hard and intelligent work on the part of the performers. The program is printed below, with that of the graduation exercises of the School of Elocution.

The speech of Mr. Richard H. Dana was short and full of many valuable truths.

The Alumni Reunion and Banquet, and Trustees' Reception took place in the Dining-Hall on Tuesday evening, June 21. Many familiar faces were seen and over 400 people were present. Mr. E. D. Hale performed the duties of toast-master in a very happy manner, and the responses were made as follows:

For the Trustees, Mr. Richard H. Dana; for the City, Rev. Leighton Parks; for the Conservatory, Mr. Carl Faeltz; for the Faculty, Mr. Louis C. Elson; for the Alumni, Mr. Frank E. Morse; for the Graduates, Miss Isabel M. Munn.

New England Conservatory of Music, Commencement Exercises, Tremont Temple, Monday afternoon, June 20, 1892, at 2.30 o'clock.

PART I.—Concert given by the Orchestral Class, directed by Mr. Emil Mahr, and assisted by pupils of the Graduating Class. Note—The parts of the wind instruments were played on the Organ by Mr. John C. Kelley, Class of '90.

Program.—J. O. Grim—Suite in Canon form of String Orchestra, D major, Op. 10, Solo Violin, Miss Florence F. Purrington; Solo Viola, Miss Flora L. Goldsmith; Solo Violoncello, Miss Ida Mead; W. T. Best—Concert Fantasia for Organ in E-flat major, Miss Mamie A. Lorish; W. A. Mozart—Adagio from Concerto for Violin in E-flat major, Miss Adele Jones; G. Verdi—Aria from *Ernani*, Miss Anna T. Murray; P. Mascagni—Intermezzo from "Cavalleria Rusticana"; E. Gillet—Loin du Bal, for String Orchestra, Orchestral Class; Fr. Liszt—Tarantella from Venezia e Napoli, for Pianoforte, G minor, Mr. Geo. W. Proctor; G. Rossini—Cavatina from "La Gazza Ladra," Miss Mary N. Bing; W. A. Mozart—Sinfonia, D major.

PART II.—Graduating exercises; address by R. H. Dana, Esq., President of the Board of Trustees; awarding of Diplomas by the Director.

CLASS OF 1892: Pianoforte—Alice V. Anderson, N. B., Elizabeth Campbell, N. S., Eliza P. Cole, Mass., Carolyn M. Cooley, Mass., Edward E. Davies, Mass., Harriet L. Fales, Conn., Gertrude Freedman, Mass., Bertha M. Haverman, Ala., Laura M. Hawkins, Mass., Julie Jonas, Ala., Mary A. Lorish, N. Y., Sarah R. McMurphy, Wis., Isabel M. Munn, N. Y., Carolyn S. Norton, Mass., Lulu M. Pratt, Me., Katharine H. Parker, Mass., George W. Proctor, Mass., Maude A. Richards, Kans., Florence M. Ruddick, Iowa, Prudence G. Shapson, Tenn.

Organ—Clarence W. Bowers, Ohio, Maytie A. Case, Conn., Julia E. Hamby, Mass., Mary A. Lorish, N. Y., George W. Proctor, Mass., Agnes E. Simson, Mass., Mabel F. Wood, Mass.

Voice—Mary N. Bing, Ohio, Oliver H. Clark, Ill., Mary J. Cheney, Mass., Harriet L. Fales, Conn., Emma L. Galby, Iowa, Evelyn Haynes, Mass., Kittie H. McIntyre, Ill., Anna T. Murray, Mass., Frances J. Pierce, N. Y.

Violin—Adele W. Jones, Mass.

Bachelor of Oratory—Grace J. Crocker, Mass.

Elocution—Rose Bacharach, N. Y., Claribel A. Brooks, Mass., Leotta M. Cain, Mass., Eleanor F. Cook, Mass., Charlotte Dillingham, R. I., Alice DeL. Girardeau, Texas, Mae E. Lane, Texas, Frances L. Starr, Va., Annette Von Brandis, Colo., Grace Wall, Va.

School of Elocution, graduating exercises of the Class of '92, Thursday evening, June 20.

Program.—Overture, Don Giovanni, Mozart, Quartet; The Two Brothers, Original, Claribel Adams Brooks; Lady Wentworth, Longfellow, Eleanor Florence Cook; The Miracle of the Healing of the Leper, Wallace, Rose Bacharach; Patsy's Kindergarten, Kate Douglass Wiggin, Mae Ellsberry Lane; The New Juliet, Austin, Grace Wall; Serecata, Moszkowski, Quartet; The Doom of Claudius and Cynthia, Thompson, Charlotte Dillingham; The Elevator, Howells, Frances Leigh Starr; The Escape, Victor Hugo, Leotta Marguerite Cain; The Rehearsal, From the German,

Alice DeLancey Girardeau; Rhyme of the Duchess May, Browning, Annette Von Brandis; Erklærung, Die Muehle, Raff, Quartet.

The following letter has been received from one who attended the exercises of Commencement week:—

The familiar lines,

"The evil that men do lives after them,
The good is oft interred with their bones,"

have been running in my head for days. Why, I hardly know, unless by way of contrast to what I have been thinking, which is of the good men may do, that shall live after them. I have been thinking along this line because I have been attending the exercises of commencement week in a school that is the result mainly of one man's earnest work. There was a boy of nineteen, who had a vision of work that might be done for the education of the youth of the country. He saw no way open to accomplish the end desired, so he set out, in his youthful enthusiasm, to forge a way, and allowed nothing to impede his progress. He was a musician, and he believed that music has a purpose and a work in the divine plan of the life of men; more than this a mission to perform in bringing men to righteousness. Filled with this thought he labored to bring it before the minds of all with whom he came in contact. A country singing-school; that was all he sought at first, but there he impressed his pupils with this one idea, that they were to sing not for music's sake, but for the world's sake; because men need music to bring them into right relations with their fellow-men. As the boy grew, his plans grew, and the work before him assumed great proportions. Yet he went on, and always outstripped his work in his planning, leaving no detail of it all uncared for; till the man, small in physical stature, became a giant in mental power, and in capacity for influencing those who came within his reach; till the result of his work was felt all over his own land, and in lands beyond the seas.

I knew him; and even as I wondered at the work he was doing, and was coming to appreciate his wondrous genius, his work fell from his hands, and he passed away. Thinking upon these things, I went, for commencement week, to the school that he had founded. In the beautiful chapel, that owes its existence to the persuasive power of his words in winning the interest and aid of others; the very tints of whose walls he studied with patient care—took place the graduating exercises of the school of elocution. Bright curtains hanging before the organ, formed a most artistic background for the fair girls who beguiled us with their words, until we were almost persuaded that elocution is the most fitting study to which an earnest girl can devote her time. Recitations from half-pathetic to wholly humorous, swayed our emotions. Graceful posing, and fine impersonating charmed the audience. Following these girls into the bright parlors, we found them still more charming, as they received the congratulations of their friends, and went away, realizing how wisely this man had builded when he included this art in his plans for a school of liberal culture. Two evenings later found me in the same hall, this time music claimed our attention. The platform was filled with music racks, and in the chairs before them sat young musicians, boys and girls, all intensely absorbed in their work; having seemingly, no thought in life, save the tuning of their instruments, and the playing of their parts. not so very old, any of them, but very much in earnest, and when they played we found that earnestness will count, even in playing violins. Under the fine directing of their teacher, these pupils played, and soon our enthusiasm reached the point where we were wholly persuaded that only strings can reach the heart, and bring the finest feeling to the soul. Then the violins disappeared and the grand piano was rolled into place, and to it came a fair, sweet girl, whose history I knew to be that of one who has worked hard and bravely to acquire her skill. As she played I was reminded again of the words of this man of genius, as he said that there must be character behind the music, for one to reach human hearts. Under the sweet influence of the music I went away, realizing, as never before, the work that music may do in the development of human character. Another evening, and I found the graduating class in one of Boston's churches, listening to the eloquent words of an able preacher, who impressed upon these young musicians the necessity of being, in order to doing; who

told them that there is a philosophy of failure as well as of success, and showed them the infinite care, with which the father of them all, has provided quiet and peace that shall sanctify all failure, and hallow all success. Then came the exercises of commencement day, the concert given by the orchestral class, assisted by pupils of the graduating class. There were organ and vocal and piano solos, all showing careful work by teachers, and faithful work by pupils, and giving promise of good work in years to come. Then the address of the president who urged upon the graduating class the necessity of laying firm foundations in character, that they may touch other hearts; of being willing to suffer, in order to enter more fully into the lives of those about them. Who told them that pettiness, and strife, and narrowness, may be driven from whole communities, by the sweet power of music, if only the music-makers have true and loving hearts. And next, the long line of graduates passed across the platform, receiving from the director, diplomas representing their work in piano, or organ, or voice, or violin, or elocution, as the case might be; and went down and out into life, in a way that they had never done before. There was one more scene that impressed me deeply. There is much of interest in seeing young lives launched, as it were upon the sea of life; and there is more, and deeper interest in meeting those who have been on voyages, and have come back with their various experiences; but interest centers, in the experiences of those who have steered the great ship of the school itself. One year before death had laid low the man whose genius had borne the craft on its way. The days seemed dark, but ways was made by resolute hands. Men, who spoke courageously, even when there was an undertone of despair in their hearts, took up the burden, and this night celebrated the victory that they had won. The banquet of the trustees and alumni was the crowning point in the whole week, for there, hearts that are full of love for their "alma mater," whose great desire is to carry on the work of the man whom they love to honor, spoke of the wondrous way in which the school has been prospered, and there was joy and rejoicing, that now the purpose of the founder is realized, and the school firmly settled in its power to perpetuate his work to all posterity. Seldom is it given, when a man falls in his armor that his work goes on in the way of his desires, and great seems the success of those who took up this unfinished work. I came away, repeating some lines from the old pagan philosophy;

"Better it is than ease,
Riches and pomps, honors and luxuries;
To have seen white presences upon the hills,
To have heard the voices of the immortal gods."

Only I brought the thought over into the Christian faith of the man whose memory we cherish, and said, how glorious for a man to realize the purpose of God for him, and to accomplish so noble a work; and I thanked God for Eben Tourjee, and the New England Conservatory of Music.

E. S.

June 28th.

ALUMNI NOTES.

Miss Nellie M. Cheney has been re-engaged at Nashville, Tenn., for the coming season.

Mr. Alton A. Hadley has accepted a position at Meadville, Pa., in connection with Alleghany College.

Miss Carrie Sherrill has accepted a position in Clinton College, Clinton, Ky.

Miss Francis E. Roosa is to teach at All Healing Springs, N. C.

Miss Minnie L. Mack is to be connected with the new Conservatory of Music at Middletown, Conn.

Miss Elizabeth E. Pushee is engaged at Coates College, Terra Haute, Ind.

Miss Ella C. Albrow has accepted a position at Culpepper C. H., Va.

Many programmes, etc., have been received recently, among them may be mentioned those sent by Mr. Edward M. Young, Boonton, N. J.; Miss Emily Staudeford, Ottumwa, Ia.; Mrs. J. S. Horton, Vincennes, Ind.; Miss Mae Potvin, Seattle, Wash.; Mr. F. L. Stead, Yankton, So. Dak.; Misses Georgiette Clark, and Adah Williams, Glade Springs, Va.; and Miss Herminie Bopp, Tazewell, Va. Miss Rose A. Moon sends a very gratifying report of her work at Sycamore, Ill., and Miss Pauline Townsend sends cheerful reports from Brookhaven, Miss.

The Alumni Annual, which can be obtained at the Conservatory Music store, contains much information of interest concerning the doings of the Faculty and Alumni.

BOSTON MUSICAL HERALD.

Vol. xiii.

BOSTON, SEPTEMBER, 1892.

No. 11.

Boston Musical Herald.

A Monthly Music-Review.

GEORGE H. WILSON, Editor and Publisher.

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PUBLISHER'S NOTICES.

Address all correspondence to 154 Tremont Street, Boston.

Copies of the admirable photograph of the Boston Symphony Orchestra from which the Half-tone process picture given away with the January HERALD was made, are for sale. They will be sent by mail on receipt of \$2. The photograph was taken in December, 1891, and represents Mr. Nikisch and the orchestra on the stage of Boston Music Hall. It is a unique achievement in photography, the likenesses are excellent, and it is the only photograph of the orchestra in existence. The size is about 18 x 12. Copies of the Half-tone process picture of the Boston Symphony Orchestra will be sent by mail on receipt of 25 cents.

With the October HERALD the departments of QUESTIONS AND ANSWERS, and REVIEW OF NEW MUSIC, suspended during the summer, will be resumed, under the direction of Mr. Cutter and Mr. Elson, respectively. With the November HERALD the chronicle of leading concerts will begin for the season.

Subscribers who have been careless about renewing their subscriptions are notified that hereafter the Herald will not be sent beyond the time for which it is paid.

A CHRONICLE.

At the risk of wearying some readers the HERALD feels called upon to add something to its comments upon F. X. Arens and his American concerts in Europe, which it printed in the July number. A trade contemporary, ever on the alert to find a false motive in an honestly meant and frank statement, has made a searching diagnosis of our utterances regarding Mr. Arens, and with the aid of this gentleman himself, conveniently at hand, has filled nearly four columns of protest and arraignment. It is interesting as an article, is ingenious and insidious as an attack, in short a clever composite, but it contains only one thought that we feel bound to consider, or that affects our principle of fair dealing.

While it is evidence of superior strength when once a position is taken which is proven invulnerable to attack, he is a cheat and unworthy the confidence of his fellows, who, when the opponent finds a weak place in his position does not admit it and seek to mend it. Further reading of our paragraph in the July HERALD condemning Mr. Arens for giving a concert at the Vienna Exhibition, of music written by Americans, shows us that a mis-reading of its language is

possible to others than our too willing censor, therefore we wish to say that we do not accuse Mr. Arens of claiming to have been invited to give an American concert at Vienna when he was not. Further, our charging him with being a pretender applies to his self-appointed errand which, carried into official circles, assumed an unjustifiable prominence.

It is very unpleasant to be obliged to assume the position of combatant against one whose actions in any one instance have caused the sincerity of his motive to be questioned. In December last when Mr. Arens' enterprise was first mentioned by us, and again in one instance in the July HERALD, our criticism was directed against his mission, not against him, and not until the Vienna episode did we believe that he was more a *poseur* than self-sacrificing, though mistaken, missionary.

That Mr. Arens while in Europe developed ability as a conductor which was not previously known by his neighbors is both a gratifying and humiliating fact: it is gratifying to have him proven competent to direct an orchestra, and it is humiliating that he had to go abroad to get the opportunity.

Mr. Arens speaks of our having suppressed a letter of his "a former answer of mine to its attack which stamps it to be as cowardly as it is vicious." The letter referred to was the one characterized by us in the July HERALD (p. 147, paragraph 4) as "civil." Had Mr. Arens had experience as an editor he would not be so hasty in his deductions; an editor is not necessarily vicious who does not print all the communications he receives.

Mr. E. A. MacDowell in an open letter on the subject of Mr. Arens and his American concerts thinks the HERALD should have printed some of the favorable as well as the unfavorable criticism which the enterprise received. While the HERALD would avoid any general *ex-parte* attitude, at the time its demurrer was printed the *other* side of the picture had not been shown; only the roseate platitudes and "kind words" had been reproduced in the press of this country. Further: Mr. MacDowell makes the point that in quoting adverse criticism of the compositions offered by Mr. Arens and naming their writer as an "authority," we were stultifying ourselves because the same works which were unfavorably reviewed by an "authority," had been commended by us: unfortunately authorities do disagree and while I shall always remember the exhilarating effect a first performance of Mr. MacDowell's first piano concerto had upon me, I am free to confess that I should not expect one of a number of English writers whom I might name, who are "authorities," to share my enthusiasm. I do not like to have Mr. MacDowell say I implied that Mr. Arens obtained his favorable criticism by unfair means; I implied nothing of the sort. My reference to the ease with which press notices commending persons and schemes can

be secured is no idle statement. Let the reader turn to Mr. Henderson's article in the June HERALD for an expose of the methods pursued in New York, and, if interested, the HERALD "Chronicle" for the past two months will furnish additional food for reflection. I do not consider press notices and signed articles to be synonymous terms, and while I am very glad indeed to be informed concerning the signed articles in the *Musikalisches Wochenblatt* and the *Leipsiger Tagblatt* commending Mr. Arens, I am still of opinion that a "good mannered fellow" can get good notices "in the majority of cases."

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Concerning the oft-repeated charge that Wagner's music injures the voice, Mr. Max Alvary is quoted by a London paper as saying:

"I can only say that I don't find it so at all, and I don't believe it is so if you know how to use your voice. If you begin to sing Wagner before you are thoroughly master of your voice, of course it would knock you all to pieces. But I am never tired after a Wagner opera, except after 'Tristan,' which tires me physically, not vocally. Remember, I had been singing and studying long before I began Wagner. The truth is, as I say, that if you really understand how to sing, Wagner is no more tiring than anything else. Just look at that narrative I have to sing in my last scene in 'Götterdämmerung'—you know how terrible high it is. Well, I don't think you would notice those high notes unless you had the score in front of you. But you can't sing it at all until you are absolutely master of your resources. Then you always, in Wagner, have the interest of the part to carry you along. *You can believe in your art, and that counts for a great deal.*"

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The thirty-fifth festival of the Worcester County (Mass.) Musical Association will be held Sept. 27-30. As usual, Carl Zerrahn will be the conductor, and Xaver Scharwenka and Franz Kneisel will be associate conductors. The more important works chosen for performance are:

Choral—"Messiah," Handel; "Hymn of Praise," Mendelssohn; "Paradise Lost," Rubinstein; Third Motet, Mozart; "Erl King's Daughter," Gade; "Cavalleria Rusticana" (selections), Mascagni; "L'Amico Fritz" (selections), Mascagni; "Mataswintha" (selections), Scharwenka.

Instrumental—Symphony No 5, Beethoven; symphony in E flat, Mozart; symphonic poem, Saint-Saens: ballet music, "Orpheus," Gluck; polonaise in E major, Liszt: Masonic funeral music, Mozart; "Carnival in Paris," Svendsen; Vorspiel to "Mataswintha," Scharwenka; "Marche Symphonique," for organ and orchestra, written for and dedicated to the association by Frank Taft; overtures to "The Magic Flute," Mozart; "Phedre," Massenet; "Prometheus," Goldmark; "Mataswintha," Scharwenka. Scharwenka's piano concerto will also be performed. The list of soloists includes: Soprano—Mme. Basta Tavary, Mrs. Corrine Moore-Lawson, Miss Priscilla White, Miss Emma Juch. Contraltos—Mme. Belle Cole, Miss Harriet Whitney, Mrs. May Sleeper-Ruggles. Tenors—Italo Campanini, W. E. Bacheller, W. H. Rieger. Baritones—Max Heinrich, Carl Dufft, Antonio Galassi. Basses—Myron W. Whitney and

Arthur Beresford. Concert organist—Frank Taft. Mr. B. D. Allen is the organist to the Association.

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While minor details of the eight programs are yet undecided it is apparent from the outline given that at the thirty-fifth festival the advance in the department of orchestral music which marked the previous one will not be maintained: on the other hand the choral features represent the old and the new in fair proportion. But where are the American works? The season ticket sale occurs early this month and we would remind all who cannot be present in person that the firm of C. L. Gorham & Co. of Worcester, is authorized by the festival management to answer inquiries and take orders.

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Signor Mascagni, the composer of the "Cavalleria Rusticana," according to Milan papers, is not satisfied with the honors thrust upon him as a musician. He has political ambitions. In Livamo, where he lives, he was a candidate recently for election to the Town Council. So earnest was his desire to be a city father that he laid aside his musical work for fourteen days to devote himself to the less harmonious task of electioneering. But the good people of Livamo, who deify the young man as a composer, evidently did not wish to see him waste his time with politics, and failed to elect him. Mascagni, it is said, feels the defeat keenly, and is determined to renew his candidacy at the first opportunity. Mascagni, in common with all great men, has had his character and habits maligned. Indignant when accused of being a gambler he said, "Yes I do play, but only billiards."

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Following in the steps of his illustrious teacher Hans von Bülow, Walter Damrosch has been making addresses at concerts. At Madison Square Garden, New York, a few days since Mr. Damrosch was conducting a Wagner program in the amphitheatre of the place which is directly below the roof garden where music of pleasing innocuousness is provided. A sudden rain squall drove the people from the roof into the amphitheatre just at that moment when the orchestra and Mr. Damrosch were absorbed in the prelude to "Parsifal." Mr. Damrosch was evidently very much confused and annoyed by the noise just before the orchestra began the "Fine Charm" from "Die Walkeure," so he turned towards the audience, made a low bow and said very deliberately: "We have two entertainments here, one that appeals to the eye and the other that appeals to the ear. Up on the roof they have skirt dancing and that appeals to the eye but we have here music, and that appeals to the ear. Down here, therefore, the entertainment we have to offer demands quiet and I beg of you to keep quiet." This is neater and less saucy than Herr Dr. von Bülow's usual utterance under similar circumstances.

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A lover of nature, of birds and of music, whose pleasure it was in life to commune with the forest chorons at all times and in all seasons, has in his "Wood Notes Wild" asked the public to share in his observations and to take note of an unique side of bird life. Simeon Pease Cheney's *Waldweben* has the author for its Siegfried, and while in treatment it is apart from Wagner's as are the poles, yet the comparison suggests itself irresistibly. This interesting

study of bird notations is a very thoughtful production, put in simple language; while for the most part serious it does not lack humor, for not being content with diagnosing bird rhythms the author must needs assure himself that water drops from a faucet into a bucket partially filled, in the key of b flat; that the *motif* of a Vermont clothes rack in a storm is as brusque as the cry of a Walkure; that the most exquisite *portamento*, at least within the interval of a sixth, is the peculiar possession of the domestic hen. Mr. Cheney's book tells the songs of forty of the birds best known in our country; the author is an enthusiast and he treats his scientific subject without a touch of dullness. Shortly after completing his sketches Mr. Cheney died, and the work has been edited by his son, John Vance Cheney, librarian of the public library, San Francisco, who has added an appendix, notes and bibliography of much value, and a complete index. The publishers are Lee and Shephard of Boston.

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Of twelve performances of opera to be given in Chicago the coming season three works new to that city are promised: "The Cid" and "Werther" by Massenet; "Ascanio" by St. Saëns, and "Philemon and Baucis" by Gounod. All French. Should Mme. Calvé appear on the opening night as *Santuzza* in "Cavalleria Rusticana," the management will be sorely tempted to discard some of these promised novelties.

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The Commission recently appointed by Government for the purpose of revising the existing organization of the Paris Conservatoire have recommended the following reforms to the authorities—viz., the opening of new classes for viola and saxophone, and of additional ones for counterpoint and for singing; an increase of the salary of professors, an increase of the stipend granted to students for their maintenance, and an addition to the Council of the Institution by the election of distinguished musicians and men of letters connected with the art.

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Discussing the Cleveland meeting of the Music Teachers National Association, Mr. W. S. B. Matthews says:

"There is also yet another question to be determined, which is as to the real object intended to be subserved by the meetings of the Association. Is it instruction? or pleasure? or both? Is the meeting a sort of eleemosynary institution for hearing American compositions which have been refused by publishers? or for illustrating our progress in the art of musical composition? In other words, the association demands at every pore "What are we here for?" For one, I do not believe that it would be better to do away with the essays and devote the time to hearing still more concerts. It is quite certain that the time was too filled up at Cleveland, so that there was no leisure hour of the day between 9 a. m. and 11 or 12 p. m. This is too much. Two recitals in one afternoon are too many for a single audience.

"The true answer to the conundrum as to the more plausible object of the national association is that *acquaintance* is one of the most profitable ends to be subserved by the meetings. Another is the consideration of the needs of the "order." Another, hearing a little music, which might be American, with discretion. And still another, the suggestion of new ideas. The latter object is rather hard to control, programme committees not being able to predict with any certainty which gentleman will be loaded with novelties some months hence."

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A Leipzig critic says of a new symphony by August Klughardt, recently: "This work, like most other orchestral compositions of the rising generation is strongly marked with the Brahms influence. It is a scholarly work, worth the hearing, and was received with great applause by the audience." The same writer continuing: "Enthusiastic applause is a marked feature of the Liszt Society's gatherings. They applaud everything that is put before them without the slightest discrimination. How different it is at

the Gewandhaus! The audience there is almost too critical, and is chary of applause, even when it might with justice be lavishly bestowed. Another orchestral novelty at this concert was "Opheus Klage und Liebesgesang in der Unterwelt," by Conrad Ansoerge, a piece remarkable for its poverty in ideas, a defect which the composer vainly tries to hide by tremolos and other tricks of instrumentation, such as Liszt was wont to use for the same purpose."

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The cable notices of the Sullivan and Grundy opera, to be performed at the Savoy Theatre, London, the 17th inst. indicate for the music a compromise between the forced seriousness of "Ivanhoe" and the tinkle of "Patience" and "Pinafore." Better wear pinafores a little longer Sir Arthur. The libretto of Mr. Grundy deals with an English story, in which cavaliers and roundheads take part. The opera is in three acts, the scene being laid chiefly in and around Haddon Hall, an ancient mansion which is referred to in a foot-note in "Peveril of the Peak."

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Concluding a really masterly article on the "Influence of Wagner upon Vocal Art" John S. Van Cleve in *Music* for August says:

"In the realm of vocal art his influence will always be restricted by two things. First, that his ideas are applicable not in the least to ballads or short songs for concert use; not in the least to display arias for the concert hall; not in the least for the music of the oratorio or the church; but solely and exclusively to grand opera—the region of tragic drama; and secondly, Wagner's conception of the voice is always that of a German. He was not so narrow minded as not to appreciate the beauties of Italian singing, both as to tone production and mechanical structure of the aria, but he made no effort to call up from the earth such gay blossoming shrubs; his whole care was for the oak and pine.

"The German voice lacks agility, lacks simple direct sweetness, has a tendency to be throaty, as hard to extract from it as the woody fibre from a stalk of hemp; is naturally prone to an over-emotional quiver, which grows tiresome; is seldom if ever perfectly pure or euphonious in the upper tones; but despite these drawbacks is broad, rich, powerful, full of pathos and tenderness, heroism, enthusiasm and in a word all the strong flavors of emotion. Wagner's music can never be adequately sung except by such robust voices and ardent souls.

"This then forever defines and even restricts his influence; the adventitious additional restriction that it is effective to perfection only in such theaters as that of Bayreuth will still further narrow the channel of Wagner's influence upon singing. But while neither the ballad nor the pure cantilena, nor florid displays even as great as those of the arias of Rossini and Handel are destroyed, vigor and earnest directness of spirit are denied like a vitalizing current into every musical composer."

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Both Baltimore and Washington are building Music halls which promise to be as inspiring to the physical as to the spiritual sense. For long years have the local societies of these cities borne with insufficient and unattractive quarters, and now in their present good fortune all will rejoice. Some particulars regarding the architecture of the Baltimore hall have been given out. The architects are Messrs. Griffin and Randall, the latter, a Baltimore man, having studied with Richardson of Boston.

The type is modified French Renaissance. Some idea of the size of the building may be gained by saying that the auditorium, or music hall proper, will be 115 feet long and 100 wide, with a coved ceiling 70 feet above the floor and stage 70 feet broad and 40 feet deep. It has galleries on three sides. Leading from the upper gallery is an annex 100 by 40.

The materials for Baltimore's hall are buff brick and terra cotta, except the lower story, which is of axed but not smoothed sandstone. Terra-cotta busts will stand over the prominent windows of the facade in the gaps of broken arches. The general plan of the front recalls the Paris Opera House, since a flattened dome of copper and glass, giving light to a grand hall with stairways, comes against the pediment of the roof over the auditorium, it being considerably lower. The dome and front are much simpler, however.

The facade is part of a circle, and consists of an arcade of six openings below, three for carriages and three for foot passengers; of the same number of windows on the next floor, separated by pairs of Corinthian columns, and of a frieze of terra-cotta reliefs—panels joined by garlands, the panels inclosing marble slabs bearing the names of composers. The caves are enrobed with a large and noticeable balustrade. The restaurant wing on the left is lower and of much simpler design. It abuts on one end of the rounded front, but is not structurally a part of it. The windows of the part-circle light a fifteen-foot lobby or corridor, the big stairways, and the court below; light also falls here from the depressed dome. The smaller ballroom is indicated out-

side by a rich treatment of the sides of the larger building nearest the circular front. The rear is more simple in treatment, yet rich. The roof over the main hall is carried on broad iron trusses, which will be concealed by a ceiling.

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Mr. Silas G. Pratt's cantata, "The Triumph of Columbus" is the only American work included in the musical arrangements of the New York Columbus celebration. It is to be performed on the evening of Monday, October 10th. A chorus of 800 and a large orchestra will participate. Mr. Pratt's intense patriotism, and it is a commendable virtue, has led him to announce that only Americans will be invited to join the chorus, and that American Soloists will be engaged. Other features of the New York celebration include musical entertainments under Spanish, Italian and German auspices.

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The dog star is fading from view. At his setting summer lethargy ends and the preparatory note of another season sounds. That note is yet too far distant for us to tell the vibrations or even the pitch; but it is safe to say it heralds a busy and an active year in music, in which this paper will be a zealous and it is hoped, a helpful factor.

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According to the London *Daily News* the following letter has been addressed by Mr. Verdi in answer to Dr. Hans von Bülow: "Most Esteemed Maestro—You have committed no fault, and neither repentance nor absolution can be spoken of. If your present opinion differs from your former opinion, you have done well to say so, though I should never have complained. And then—who knows?—perhaps you were right before. However that may be, your unexpected letter—a letter from a musician of such importance in the musical world—has given me great pleasure, not on account of personal ambition, but because it shows me that highly placed artists can judge without the prejudice of nationality, schools or time.

"If Northern and Southern artists have diverse tendencies it is well to let them be different. They should all be attached to the proper characteristics of their respective nations, as Wagner has justly observed. Happy you who are still the sons of Bach! And we—we also who are the sons of Palestrina—had already a grand school which was truly our own. Now it has become a bastard art and shipwreck threatens; if we could only begin the beginning!"

"I am sorry that I cannot go to the Musical Exhibition at Vienna, where, besides the pleasure of meeting so many celebrated musicians, I should also have had the delight of shaking hands with you. I hope that my advanced age will apologize for me to those gentlemen who so courteously invited me, and that they will excuse my absence.

Your sincere admirer, G. VERDI."

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The rumor telegraphed from New York City on August 27, that the Metropolitan Opera House had been destroyed by fire must have brought pain to thousands. Providentially, almost, the building, whose history is one of high achievement, was saved; although damaged very seriously it is expected that no interruption to the opera season of 1892-93 will result. If one were superstitious and cared to read a warning in the flames, it would be, that having completed

the great work of producing Wagner's music-dramas, the mission of the house was ended.

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August Mann, conductor of Crystal Palace concerts, London, is a true cosmopolite in music. His record of over twenty years at Sydenham is that of a catholic musician. A recent conspicuous idea of his was a Columbus concert with this programme:

Spontini's "Ferdinand Cortez" overture, two selections from Meyerbeer's "L'Africaine," short pieces in imitation of the Spanish Style, by Massenet and Cowen, a cradle song by Silas Pratt, "Hail Columbia," Wagner's Centennial March and "Columbus," a symphonic poem by the Bohemian composer, J. J. Albert. Mr. Pratt was the only American thus honored.

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Queen Victoria has made Knights of three of her musical subjects, Messrs. W. G. Cusins, Joseph Barnby and W. Parratt. Mr. Cusins is the Queen's music master, and Mr. Parratt's organ playing often reaches the ears of her majesty, but Joseph Barnby, who of the three most deserves the honor, has not been coddling royalty at all. Let us see, is little Tosti likely to get a ribbon or a garter from Victoria?

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Great interest is taken by the American publishers in the impending contest between Messrs. Novello, Ewer & Co. and the Oliver Ditson Company and F. H. Gilson, to test the legality of the clause in the new Copyright Law, which the American houses maintain directs that musical compositions must be engraved and printed in the United States to entitle them to protection. Messrs. F. H. Gilson, of Boston, lately sent to Messrs. Novello, in New York, four compositions which have been reprinted. These pieces are: "Lead, Kindly Light," by W. Harrison; a number from the cantata, "A Day of Rest," by J. Booth; a piece from Dr. C. H. Lloyd's cantata, "Song of Judgment," and another by John Elliott, all of which have been registered at Washington, and which the Librarian, Mr. Spofford, has decided are entitled to copyright. The works have been reprinted in order to test the law in the courts. The losing side will, doubtless, appeal, and the case will be carried to the Supreme Court. Although Messrs. Novello & Co. are the nominal plaintiffs, the fight is really between the English and American music publishers, and is likely to be a protracted one.—*London Musical News*.

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There has been a dreadful slight cast upon the board of directors of the London Philharmonic Society by Mr. F. N. Cowen, conductor of the orchestra of that fashionable institution, that is, the directors think they were slighted and insulted. It happened in this way: One day in June last only a scant rehearsal of Beethoven's "Pastoral" symphony was permitted before the concert at which this important novelty was announced. This was all the time the directors would grant for the purpose and Mr. Cowen could not help himself. But he concocted a bold scheme of self defense. He made a speech! Not the sort of harangue that Dr. von Bülow is accustomed, under provocation, to greet his audiences with, but a slick, dapper address, in which the indulgence of the audience was asked in view of the expected

bad performance of the symphony. But what a fire it kindled! That mighty board of insurance presidents and bankers, whose patron is "The Queen" held a meeting (at the Criterion?) at which they ordered their secretary to say to Mr. Cowen that he had made an awful blunder, and not only had he reflected on their judgment (as insurance adjusters?) but he had slighted the "distinguished and experienced artists who form the Philharmonic orchestra." Mr. Cowen answered their communication and very civilly told the directors (in effect) that if they did not attach any more importance to their conductor than they did to their doorkeeper and program peddlers, they would eternally be unable to understand his motive in making the dapper little address of apology. The directors had'nt cooled off a bit when Mr. Cowen's manly letter was read to them: they concluded to sustain themselves and told Mr. Cowen that they were very grateful for his work with them during five years but they shouldn't care for a sixth! Was there ever anything so unmusical as their sacrifice of Cowen?

The public will undoubtedly be the gainers as Mr. Cowen, relieved of Philharmonic work, will compose more: perhaps there will be a successor to the Welsh symphony. The new conductor of the Philharmonic Society is Dr. A. C. Mackenzie, the foremost living composer of England, principal of the Royal Academy of Music.

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NUGGETS. "Die Meistersinger" will be given for the first time in Paris in November.—Dvorák's opera, "Dim-ity," received its initial performance at the theatre on the Vienna Exhibition grounds last month. The pretty pastoral "Priscilla" has met with deserved success during the past season, and even more energetic promotion will be given it during the year to come. The author and composer, Messrs. Coolidge and Surette, are well advanced with their second light opera.—Festival concerts were given by the Narragansett Choral Society of Peacedale, R. I., on July 25 and 26. The programs included Mendelssohn's "Loreley" and Guonod's "Gallia." Mr. W. B. Sprague of Providence is conductor of the society.—The annual letter on the Chautauqua School of Music has been printed in the *New York Tribune*.—Henrik Ibsen is said to be engaged upon the libretto of a grand opera, having for its subject the Vikings. It is added that the composer of the music is one of the most distinguished of German musicians.—Choral societies will be pleased to know that the composer of "Melusena" has completed a cantata entitled "Promethens" long enough to take up an entire concert.—One who thinks has remarked that the young Russian school is in the concert hall more radical and advanced than even the German followers of Liszt and Wagner, Russian opera, as cultivated by Glinka, Rubinstein, and Tschaikowsky, follows the lines laid down by Italians and Mozart. Their operas are, in other words, a mosaic of arias, duos, quartets, and choruses. Of Rubinstein's twelve operas not one has kept the stage outside of Russia; and Tschaikowsky's are only known in his native country.—Dr. Bridge has provided a strong Harvest anthem, "I will Feed my Flock," for the August number of the *London Musical Times*.—Three new operas will be produced in Italy the coming season, Franchetti's "Columbus," Verdi's "Falstaff," and Mascagni's "I Rantzau."—There is a good big truth hidden

in this pettish outbreak of Lillian Russell, who says: "I am entirely spoiled, and detest singing in any opera where I have not a distinctive star part. Gilbert and Sullivan write for the benefit of the entire company, and cruelly refuse to flatter the star." Yes, Lillian, Gilbert and Sullivan are artists, which, cannot be said of scarcely any of the authors and composers under whom you have developed.

G. H. WILSON.

WORLD'S COLUMBIAN EXPOSITION.

The ceremonies dedicating the Exposition buildings will occupy the days of Thursday, Friday and Saturday, October 20, 21 and 22. As a whole they promise to be interesting and imposing. Processions of soldiers, citizens and officials, allegorical representations upon a scale of the utmost liberality, fireworks and music, the presence of distinguished Americans, and of the resident foreign ambassadors to this country, orations, prayers, balls and receptions, all, will form a brilliant composite, and serve as an inspiring prelude to the great work of installation and occupation which will progress through the nights and the days until May first, 1893. It is very probable that the dedication program proper, which is now finally fixed for Oct. 21, will be given with the aid of larger musical forces than was at first contemplated. The vastness of the building in which those exercises will be held makes such a course necessary, consequently instead of a choir of 1000, there may be 4000, including children; and the orchestra and bandsmen together may exceed 250. The original music commissioned for the occasion is finished. Prof. Paine has added a choral ending to his "Columbian March," and has provided these original words:

All hail and welcome, nations of the earth!
Columbia's greeting comes from every state.
Proclaim to all mankind the world's new birth
Of freedom, age on age shall consecrate.
Let war and enmity forever cease.
Let glorious art and commerce banish wrong,
The universal brotherhood of peace
Shall be Columbia's high, inspiring song.

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Mr. Chadwick's music to the Columbian Ode which is scored for full orchestra is in three numbers. The first is a short orchestral introduction containing the theme of the Finale and chorus which apostrophizes the spirit of Freedom. The second number is in lyric form with solos repeated by the chorus and closing with an animated *tutti*. This number typifies Columbia as the "lady of hope, lady of joy, and lady of beauty." The Finale begins with an orchestral tone picture embodying the words "Lo! clan on clan, the world's brave nations gather to be one!" The composer has used for this three bands of trumpets, trombones and military drums to be stationed about two hundred feet apart in the north, south and east respectively (*a la* Berlioz). A march tempo beginning with drums alone, the trumpets answering one another in different keys culminates in a grand unison for the chorus at the word *one*. After a short phrase for the chorus *a capella* the theme of the hymn

"Along her blessed shore,
One heart, one song, one dream,
Man shall be free forever here,
And love shall be supreme."

breaks in, sung in unison, by *children's voices*. This is immediately repeated by the full chorus in harmony. Then a short fugue to the words "Upraise her banner to the shin-

ing sun." The work closes with the hymn once more for the full chorus in unison accompanied by full orchestra and all the extra brass. The whole of the music together will occupy twenty minutes in performance.

CLASSISCHES UND ROMANTISCHES AUS DER TONWELT.

By La Mara. Breitkopf & Härtel.

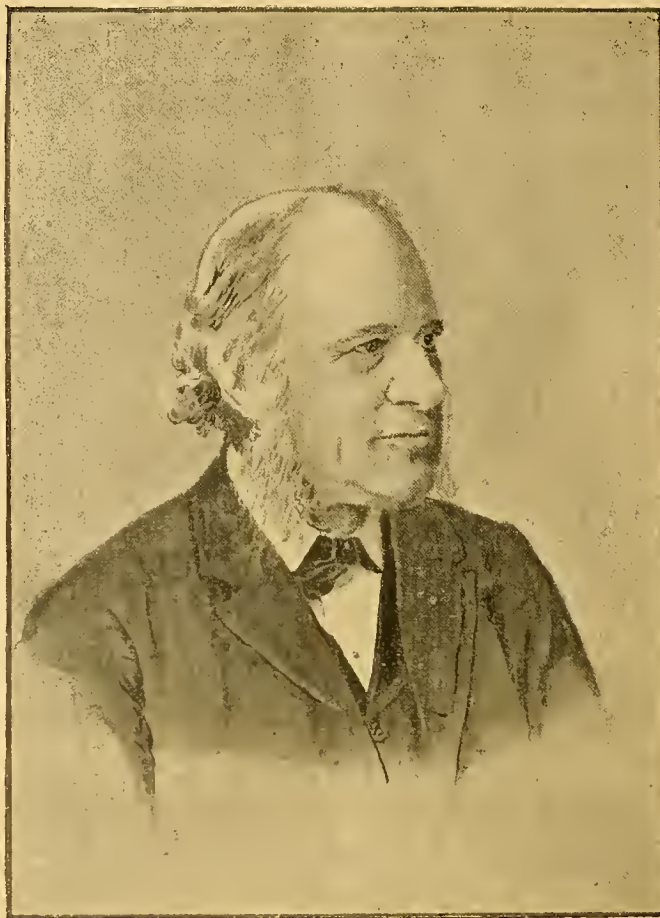
The name of La Mara (pseudonym for Marie Lipsius) is well known to all readers of German musical literature. From two to six editions have been printed of the five volumes of her "Musikalische Studienköpfe," in four of which the lives of the principal composers are briefly and interestingly told, while the fifth is concerned with women who devoted themselves to music as singers and players—the whole being little more than clever compilations of facts accessible in all libraries. "Classisches und Romantisches," on the other hand, bears a more original character, as it contains some interesting documents and revelations regarding Beethoven, Spohr, Marschner, Schubert, Liszt, and Henselt, which are not contained in the biographies of those composers, but have been recently brought to light, partly through the author's own researches. One of the chapters on Beethoven narrates his experiences with women, another gives a number of unpublished letters, and a third traces the haunts, at Baden near Vienna, of a composer who, by his own confession, "Often preferred a tree to a man." The graves of the eminent musicians who lie buried in Viennese cemeteries are visited and described. In the chapter following, a number of letters by Spohr are printed; they are addressed to Hauptmann, and their chief interest lies in their frequent reference to Wagner's early operas. Spohr was the first composer who appreciated the "Flying Dutchman," but he felt tempted to draw the line at "Lohengrin," which was already too much "music of the future" for him. He found it almost impossible to teach his orchestra how to play the "Tannhäuser" overture.

Much space is devoted to a description of Liszt's first triumphal progress through Europe. Liszt was anything but a pessimist, and he was the most successful and fêted of mortals; yet when he was asked one day whether he did not intend to write his own life, he replied: "Alas! it was more than enough to have lived it!" La Mara states that Liszt, although born in Hungary, did not speak the language of that country, and that he often remarked jocularly that "eljen" was the only Hungarian word he knew. His amiability is illustrated by an anecdote told on page 275. Rubinstein disliked autograph-hunters, and one day, when a lady asked him for his signature, he rudely handed her his card. Liszt saw this, and, noting the lady's disappointment, asked her to lend him the card for a moment. When she received it back, she found that the pianist had written on it: "et son admirateur, F. Liszt."

Of great biographic importance are the reminiscences of Schubert by one of his friends, Freiherr von Spaun, printed here for the first time. A pathetic interest attaches to them, as to almost everything relating to the most spontaneous and fertile melodist the world has ever seen. But Schubert clothed his melodies in wondrous harmonies, which were "Greek" to his contemporaries; hence he was not appreciated by them. Modest as he was, he asked a friend, only a few years before his death, if he really believed he had talent; and how little the Viennese realized his greatness is shown in this citation:

"When Vogl or Schönstein, accompanied by Schubert, sang his songs in social circles and produced a ravishing effect with them, they were literally overwhelmed with applause and thanks; but no one thought of the modest master who created these glorious melodies. He was so accustomed to this neglect that he did not care about it in the least."

A great change has taken place since those days. People are beginning to realize that a creator is greater than an interpreter.—H. T. FINCK, in *The Nation*.



[The above cut is from an original, printed in the *London Musical News* of July 15.]

SIR GEORGE GROVE, D.C.L., LL.D.

"The most tremendous fellow for work in all England!" was the terse description of the Director of the Royal College of Music by one well acquainted with men and their manifold spheres of work; and very true was the assessment. We English are for the most part hard workers; it would be impossible to find amongst us one who revels in work more than Sir George Grove. "Der Wille ist des Werkes Seele," say the Germans; in his case the will is certainly the soul of the work, and such it seems to have been throughout the many phases of Sir George Grove's career. His determination to apply himself with all his strength to what he has to do, his high sense of duty, and his unwearied perseverance in striving for the best attainable have placed him in the exalted position he occupies. Sir George's natural gifts are many, but over and beyond these we must place those sterling qualities of head and heart that have commanded success in all that he has undertaken.

Sir George Grove was born at Clapham, 13th August, 1820, and was educated at the so-called Grammar school in that pleasant suburb, under the Rev. Charles Pritchard, a man of remarkable abilities, who performed in reference to smaller schools, a work of reform not unworthy to be compared with that accomplished by Arnold in the sphere of public schools. He adopted the profession of a civil engineer, being articled to Alexander Gordon, and then trained in Robert Napier's factory at Glasgow. When barely out of his teens he was sent to Jamaica, where, under his superintendence, was erected the first cast-iron lighthouse ever built. It is said that while engaged in this work an accident occurred which nearly cost him his life. The youth fell, but fortunately caught a cross girder in his descent; here he clung for a time that would have exhausted one possessed with less determination, and was eventually released from his perilous position. Another lighthouse of this type was built at Bermuda under his direction in 1844. On returning to England he was employed by Robert Stephenson in

laying out the Chester and Holyhead Railway and erecting the famous Britannia Bridge at Bangor. This great achievement excited wide attention in the engineering world; it was the first essay on the tubular principle, and young Grove bore his due share of the novel work. Here he became acquainted with a singularly gifted man, Scott Russell, then the Secretary of the Society of Arts, and when he quitted this post in 1849 the Council of the Society, recognizing Mr. Grove's sterling qualities, conferred the appointment on him. It was an office of considerable responsibility. During the period that he was there, the great Exhibition of 1851, with which the Society had much to do, was designed, built, and ran its due course. Such valuable help did he afford over all this, that when the glass palace had fulfilled its mission and was subsequently erected on the brow of the Sydenham hills, it seemed quite natural that the able Secretary should follow its fortunes southwards, and become the Secretary to a scheme, the grandeur and completeness of which must have been especially dear to the heart of the vigorous Mr. Grove. If he had been an ordinary man, the work at the Crystal Palace would have amply satisfied him, and he would have confined his energies to this alone, but the Secretary was not an ordinary man; hard as he worked there and multifarious as were his duties, he sighed for more to do, and occupied his pen in literary work, contributing largely to Dr. Smith's *Dictionary of the Bible*. This led to his taking much interest in the topography and antiquities of the Holy Land. Chiefly to his impulse was formed the Palestine Exploration Committee, through whose exertions, together with the arduous work of Wilson, Warren, and Conder, and the researches of Mr. Grove himself, this association has vastly increased our knowledge of Palestine in its ancient days. With the thoroughness which always distinguishes him he went twice to the East, lived in the tents of the Arabs, and saw much for himself. Sir George was Secretary of the Society for some years. In 1878 he accompanied Dean Stanley on a tour to America. The subordinate aid given by him to the lists and indexes in the vivid works of the travelled divine led to a close friendship between the two men, and the younger ultimately became the literary executor of the elder at his death. They had much in common in modes of thought, literary style, and eager activity; many friends did the well-informed *litterateur* make in the States. As editor of *Macmillan's Magazine*, and as contributor to the *Dictionary of the Bible*, he was well-known there, and his many-sided writings found as much appreciation on the other side of the Atlantic as they had obtained on this. In consideration of his services to literature, Durham University made him a D. C. L., and, later, Glasgow gave him the LL. D. On his retirement from the post of Secretary of the Palestine Exploration Fund, an imposing gathering of men famous in the world of letters and art, presided over by the then Archbishop of Canterbury, presented to him a testimonial in appreciation of his labors, speeches being made by Dean Stanley, Sir Arthur Sullivan, and other prominent men, eulogizing him, and recognizing his success.

The story of music at the Crystal Palace would fill a portly volume were it all told. One can but glance at it in connection with Sir George Grove on this occasion. The band provided to disconcert music to the visitors at the Sydenham palace in its early day was a brass band under Mr. Schallehn. The classical works of the great orchestral writers were not available for such a band. But with the appointment of Mr. August Manns a remarkable change was made. The new conductor set himself to bring the forces under his control up to full orchestral completeness, determining to make the music an instructive and elevating feature rather than a mere passing amusement. In this fight with circumstances, Mr. Manns had the valuable support of the zealous Secretary. The process of conversion went on slowly, but was triumphant at last, and eventually were established on a firm basis the far-famed Crystal Palace Saturday Concerts. What this institution has done for music in general, and especially for music in England, is a tale that one would like to dwell upon at length did space permit; the good work can only be mentioned here. Probably there is no part of the career of Sir George Grove he looks back upon with greater satisfaction than the aid he gave to Mr.

Manns in instituting and carrying on the Saturday Concerts. Ceaseless gratitude ought to be experienced by the many thousands of visitors to Sydenham for the hours of delight they must have experienced in listening Saturday after Saturday, year after year, to the music provided for them at these notable gatherings by these two notable men, and brought to a hearing under the bâton of Mr. Manns. The works produced in the well-known concert room, the great artists who have stood on that platform, and the triumphs achieved belong to the domain of the history of music. With truth, it may be said, the world of music has witnessed nothing like it before; the influence and effect these meetings have had on the art is incalculable. The wide artistic sympathies, zeal, and skill of Mr. Manns found their due equals in the qualities of his associate, and so the Conductor obtained from his Secretary support, not only in the business arrangements and planning out of the schemes, but likewise artistic help, and that in a way that was of peculiar value. Sir George Grove has always possessed the pen of a ready writer. Surely it has never been better exercised than when writing those delightful descriptions of great orchestral works which have made the program books of the Crystal Palace Concerts as famous as the concerts themselves! These masterly analyses are indeed art productions; not only are the forms of the several movements, their themes and peculiar modes of treatment described with completeness, but to this technical description there is further added historical information about the composition under examination of much value to the student, and the whole production seems to float in a refined atmosphere of imagination and poetry. There is a charm and originality of style in these analyses to be met with nowhere else. Sir George Grove's house at Lower Sydenham is a rendezvous for many of the artists who come to the Crystal Palace, and no doubt his close intercourse with them has quickened his sympathies and increased his love for music. Besides assisting Mr. Manns in bringing to a hearing important and unknown works by the great orchestral writers, in company with Sir Arthur Sullivan, Sir George undertook more than one voyage of discovery abroad; he must have been amply rewarded at the acclamations which hailed the first performance of Schubert's unfinished symphony, the lovely "Rosamunde" music, and many an overture and symphony of the great Viennese master, one of Sir George's most favored idols, as well as at Mendelssohn's "Reformation" symphony, the early form of the "Hebrides" overture, and other pieces brought to a first hearing. In 1874, his period of secretarial work at the Crystal Palace came to an end, and he entered the great publishing house of Macmillan's, devoting himself to literature, but retained his connexion with the Crystal Palace by accepting a seat on the Direction. The inception of that great and remarkable work, "The Dictionary of Music and Musicians," belongs to this period. It was a long and formidable undertaking, carried through with a perseverance and skill most admirable, the first part being issued on January 1st, 1878. Although the editor associated with him a band of distinguished English and foreign writers, recognized authorities on the subjects they treated, a large amount of the literary work fell to his share, and some of the most important articles, *e. g.*, Band, Beethoven, Mendelssohn and Schubert, Conductor, Concert, Saturday Concerts, Manns, Program, Jullien, Clara Schumann, J. W. Davidson, Sullivan, are his. Besides these important articles, there are no fewer than 1,000 short articles and notices from the pen of the indefatigable Editor himself. These are models of conciseness, displaying research and a thorough grasp of the subject treated, and are couched in felicitous diction.

And now was presented a fresh sphere for Mr. Grove's business capacity, energy, and devotion to music. In 1881, the National Training School for Music, established as an experiment, came to an end, and on its lines arose the Royal College of Music. A head for this had to be found, and the Prince of Wales, to whom the institution owes its origin, saw that George Grove possessed all the requisite qualities for the responsible and difficult post; so he was nominated for it, accepted the office, and at once threw himself into his new duties with an earnestness, ardor, and skill which have gone very far in making the Royal College of Music a great and admitted success. In 1883 came knighthood, a well de-

served honor for the tact and zeal Sir George displayed for his duties. Needless to say he is respected and loved by his staff and pupils, the personal interest he takes in the latter, advising and assisting them in their several careers, never fails to win their warm esteem. The fact that he ranks himself an amateur, and so places himself outside parties and cliques, has no doubt assisted in causing his authority to be respected, and has secured for him friends belonging to every school of music. His heart is bound up in his work, and he shrinks from no fatigue or sacrifice to bring that to a successful issue. He insists on the highest efficiency, and sets an example of diligence and devotion to duty that inspires with respect all those brought into contact with him, and must have a very considerable effect in moulding the future of the scholars placed under his charge. To complete the picture, it should be said that Sir George is well abreast on every topic of the day; he is an accomplished linguist and translator, a ready and earnest speaker, and he numbers the foremost musicians of the day among his personal friends. All who love the art and desire its healthy progress in this country will hope that for many a year to come Sir George Grove will continue to direct the fortunes of the great establishment at Kensington Gore of which he is the distinguished head.

T. L. SOUTHGATE, in *London Musical News*.

BAYREUTH MUSINGS.

Bayreuth, magic word! The Mecca of thousands of music-art lovers from America and England, and all over the world. It is an epoch in their lives, something to which they have looked forward for years perhaps, and will never forget. The meeting of so many people in the insignificant little city with one common purpose, with hearts full of love and devotion for "the Master," creates an atmosphere hard to define but distinctly felt. There the depth of feeling, almost religious zeal, is nearly oppressive. One cannot think that it is to hear opera that thousands of earnest people journey thither; pilgrims to Bayreuth do not look as though they came to be amused, and I believe no one would admit he came "for fun." And yet, why not? What is the spell?

One never thinks of the Festivals in Bayreuth as simply an opera season. It is much more, for the music-dramas given there are in point of value infinitely superior to the ordinary opera;—and yet I do not say no other operas are worthy to stand beside them. There are noble works by other hands and I could wish to see them given with the same perfection of detail, the chosen singers, the accessories of all kinds which help to make these Bayreuth performances so superb. * * * * From the coigne of the theatre and the wonderful Wagner music-dramas to the attitude of the listeners all is there unique; and yet the Bayreuth Festival of to-day is not the same, as the first Bayreuth Festivals were. The absence of the genius who created it all makes a felt void. Bayreuth is synonymous with Wagner, and Liszt and Ludwig II. One expects to see them there, but the places that knew them know them no more, and the guests express the sense of their loss by an almost involuntary visit to the grave at Wahnfried, and the resting place of Liszt. All praise to Frau Wagner that she tries to give to the world for its inspiration and elevation the reflection of those perfect days. It is a great task she has imposed upon herself, but one of love and devotion.

Today the honor of being asked to sing at Bayreuth is not so all-glorious as in those days when "the master" himself directed everything, and royalty, showered its favor and enthusiasm over all. And alas! and alas! the pain of the one-time indispensable favorite to discover it is possible to have another in her place! All her friends—and they are legion—feel the sting too. For them is a disillusion. To have been a great Wagner singer is to have known the all of stage power. Who, who that can sing the Wagner music, wants to sing any other? It is the height of ambition for the student, the achieved glory of a few, and these are honored by all. Materna, Malten, the Vogls, man and wife, Sucher, Winkelmann, Niemann, Scaria, Gudehus, Brandt, Reichmann, Scheider-

mantel, Van Dyck! And yet there are great singers, and noted, who would not sing the Wagner music and who feel it would be not only vocal degradation, but moral. I find this prejudice so hard to understand, and in face of the wonderful power the dramas have, the tremendous enthusiasm of their devotees, the anti-Wagner feeling seems like wilful blindness and deafness. Nevertheless one is bound to respect the opinion and position of such as Rubinstein, Joachim, Brahms, Von Bulow and Hanslick.

With the exception of "Parsifal" all the operas given in Bayreuth are now heard everywhere; even Paris is captivated with "Lohengrin" and it is safe to say will be with all the others which are sure to follow. London has just had a glorious season and will soon have another.

New York's Metropolitan Opera House achieved its greatest successes with the Wagner dramas, and in every capital in Germany they are given with greatest care and perfection, particularly here in Munich where the wretched people must sit in deep humiliation that their city is not the magic word Bayreuth is. Munich had her chance and threw it away. Notwithstanding all efforts, the following of traditions, the copying after Bayreuth, all performances everywhere lack that which every performance in Bayreuth possesses. The colors are never anywhere else as in the Wagner temple, the music, the lights, the darkness, the invisible orchestra, the silence, and above all the spirit of artistic unity. Then the long pauses, the fresh air and the opportunity to discuss and digest what has preceded, all tend to make the difference between these other presentations most marked.

This season, the list of artists was a long one for the four operas, "Tristan," "Tannhäuser," "Die Meistersinger," and "Parsifal." There are varying opinions as to the comparative merits of this and that artist; of the men if it were possible to say one was the most interesting it would be Scheidermantel as *Wolfram* and *Amfortas*, and yet before all single impersonators stands Van Dyck's *Parsifal*; of the women perhaps Frau Malten or Frau Sucher, one cannot say.

K. W.

Munich, August 10, 1892.

THE GENESIS OF "I RANTZAU."

(Pronounced ee rön-tsau.)

We wish to present for our readers some considerations on the source from whence the author of "Cavalleria" drew his inspiration.

It is known that the libretto by Messrs. Menasci and Tozzetti was taken from Erkmann and Chatrian's drama of the same name—"i Rantzau," which itself was adapted from their romance already published, and entitled "*Les deux frères*."

The drama was represented in March, 1882, at the Theatre Francais, interpreted by Coquelin and other eminent artists; put on the boards with good taste and exceptional appropriateness where it had a grand success. Criticism was reserved, considering the drama as specifically not entirely successful, and in confront with the romance, rather behind in clearness and spontaneity. But the drama however is strong, alive and really interesting: It is the blind, brutal, wolfish feud of two families who are finally reconciled by love under a new order of severe facts, in a new effusion of affections cordially exchanged and no more to be disturbed.

George and Heloise Rantzau (two cousins) at school in Florence, already in the first act are in love with each other, while their fathers are in a bitter fight over an inheritance: the drama breaks forth in the second act, when the father of Heloise would compel her to marry one of the forest-keepers. Heloise, in love with George, naturally resists and swears that to her cousin alone she will belong; on the other hand her father swears she shall not be married at all—and the girl falls ill from sorrow and lies at death's door; what does the father do in face of the peril of losing his daughter? This is the major scene which closes the third act: He is below on the road—a bell, far off, sounds. The old Rantzau gazes at a window illumined by a lamp shining from within; in front of this window there is another similarly lighted, behind it is his

brother—an enemy: the father of Heloise decides that the only means to save his daughter's life is to reconcile himself with his brother and give George as husband to Heloise, hence he goes to knock at his brother's door with lantern in hand. His brother opens; the light of the lantern, which shines in their faces, enables the two brothers to recognize each other—then a few words—broken, quick, incisive: Heloise in agony—even George's father would not allow his son thus to die—therefore? This scene so swift, and yet pressing, overpowering, throws one brother into the arms of the other; the reconciliation is made; George and Heloise shall be married.

The scene is of piercing and immediate effect and, certainly, will mark the apotheosis in the success which Mascagni achieves with this his third work. The subject is simple but of a refined, penetrating and sweet simplicity—that which has rendered immortal Shakespeare's idyll "Romeo and Juliet," and Goethe's "Armand and Dorothea."

I Rantzau afterwards in the last act have a happy meeting, that of the drawing of the marriage contract, where for the first time, after so many quarrels, all the persons of the two families are found reunited, producing an entirely new effect: this is one of those impressive scenes, not so much for its intrinsic value as for the value which such scenes possess relatively to the unfolding plot: as the scene of the Notary—the first of its kind—in "Monsieur Alphonse," that in "Evangeline" by Klopstock, that in "Fils de Coralie" of Delpit, and that other of the "Commissaire" in the "Princess of Bagdad."

To this opera Mascagni gave his whole soul, and it is a monument to his great artistic love which inspired him to work with zeal and ardor; his inborn and acquired æsthetic attributes therein revealed indicate a complete manly and poetic nature; and in giving this opera thus, in every particular finished, chiselled, the master condescended first to write "l'Amico Fritz" as an intermezzo, in a manner to compose himself for further and deeper meditation on the arduous and genial subject of "i Rantzau," which marks the highest point in the scale of his success.

The opera has already passed to the publishers for separation of parts, &c., and also is being transcribed for the voice and piano. —(Translated for the BOSTON MUSICAL HERALD from the August number of the *Illustrated Theatre*, published in Milan.)

THE MENDELSSOHN MONUMENT AT LEIPZIG.

Many a time have visitors been surprised not to find at Leipzig a monument to Mendelssohn; and it does seem strange that forty odd years should have passed by before one was erected. Be that however as it may, the delay was not due to any lack of love for Mendelssohn or to any inclination to forget his merits. Perhaps the delay has been the means of making the memorial a peculiarly fitting one, not only in situation and surroundings, but also in composition.

The monument unveiled on Ascension Day, May 26th, stands in front of the new *Gewandhaus* (cloth house) as the good old conservative Leipziger persists in calling the new concert house. Taking our stand for a moment with the statue, we have at our left towards the rear, the magnificent new University library with various works of art on its walls and in its niches, and at the left toward the front the immense building for the Imperial Law Court, the supreme court of the German Empire, a building which, when completed, will yield to few in size and architectural beauty. In the foreground to the left, across the little slit of a river (Mendelssohn can scarcely see the water), stands the *Landgericht*, or higher law court for this part of Saxony. Directly before the statue across the drive, lies a large, three-cornered grass plot with flower-beds, and beyond it and the river are fine-looking residences, while at the right further dwelling-houses stand, in one of which, relatives of Mendelssohn live. Facing about, we find at the rear of the statue the threefold entrance of the hugh *Gewandhaus*, surmounted by the triple windows between columns, all combining to offer an excellent background. It is clear that the surroundings are in appearance and in purpose worthy of the memorial of a good man.

If we turn to the monument itself the first question would natu-

rally be, Who devised it? and we should answer this question here in full, if we did not prefer to give the readers of *The Independent* a view of the sculptor and his works in a more complete form; it is enough now to say that the sculptor was Werner Stein, and that the bronze founder was Herrmann Howaldt of Brunswick.

The monument consists of a stone pedestal surmounted by a bronze statue of the musician, and decorated by six subsidiary works of art. Mendelssohn is standing, with the right foot slightly advanced, his ungraceful modern garb being almost hidden by a cloak draped over his left shoulder and around his body and limbs. In his left hand he holds against his breast a half unrolled manuscript, and his right arm rests lightly upon a music stand which is at his side; the music stand is of itself a work of art with its many suggestive ornaments. The face is excellent, combining the nobleness, the intelligence and the loveliness which attracted all men to Mendelssohn. His gaze is turned slightly toward the left, and it is to be expected that the wit of his people here will soon put into his lips the words: "I wish I could go look at my old *Gewandhaus*," for this lies in that general direction. Seen directly in front or directly from the rear the statue is exquisite. The usual fate of the harmonizing of different views of a statue—shall we say of "tempering the tones?"—brings with it the difficulty that from one point the standing balance is not clear and the figure seems ready to fall. Of course, "we" should have avoided this difficulty, if we had devised the statue; the works of art which critics *would* have made, if they had been the artists, would have been as infallibly correct as the Pope. In this same sense of superior criticism, it would have been better if that cloak had been draped in broader and fewer folds; a sculptor can give a great deal of movement in a very few lines. So much for the main personage. In front, just below the statue, the name Felix Mendelssohn Bartholdy is cut in the granite and behind we read the words: "*Edles nur künde die Sprache der Töne*" ("Let the voice of melody herald naught but what is noble.")

Turning our attention to the lower part of the pedestal, we find at the back of the statue a simple laurel-wreath in bronze lying upon the upper step of the base. In front of the pedestal a female figure, somewhat above the common size, represents a muse. She is seated upon the uppermost step of the base, and holds in her left arm a seven-stringed lyre. Her head is decked with a wreath open in front. Her face is not of the usual cast, not a meekly, pretty face, but an earnest one, as if she had in mind the motto above her head on the gable of the *Gewandhaus*: "*Res severa verum gaudium*" ("True pleasure is a serious thing.") People accustomed only to think of beauty of feature will perhaps be dissatisfied; but if they will stand in front of the figure at a proper distance, they will observe not only the resolution and the earnestness of this muse, which give her a clear connection with earthly cares, but also a rapt gaze at the invisible and a freedom from earthly preoccupation, which show that she has a higher sphere; that in spite of all bodily presence she is mentally in a distant realm in which musical strains their "Accords and discords combine and resolve."

At the right, as we look at the monument, the shaft bears a large bronze medallion, which, with a group of two cherubs on the step under it, depicts profane or worldly music (neither adjective is agreeable), and at the left a similar medallion and group, sacred music. We find therefore in the medallion at the right, within the wreath of oak with sprays of fir, a vase upon which we see Oberon about to wake Titania. The vase contains roses and lilies kissed by a bee and a butterfly, also pointing to "Midsummer Night's Dream." Behind the vase a short sword and a double-pipe are crossed, while the tragic mask lies against it on the right side, and the comic on the left. The cherubs below are just beginning the long-drawn tones of the "*Allegro moderato*," the music of which falls gracefully over the edge of the step. The one toward the front of the monument is seated upon a music book, and is playing the flute with absorbed attention to the notes; the fingers are exquisitely treated, altho' I am not flute-player enough to discuss them from the technical side. The other cherub, standing with his left foot upon the music to hold it, is playing the violin.

At the left the medallion wreathed in laurel contains simply an organ; it seems strange that the sculptor could find no richer com-

bination for sacred music. The group underneath consists of a cherub seated on the step holding the music of "*Es ist bestimmt in Gottes Rat, dass man vom liebsten, was man hat [muss scheiden],*" ("It is settled in God's decree, that one from the dearest that he has [must part]"), and of another standing behind him looking over his shoulder and resting the left hand on a huge volume of "Oratorios." Both cherubs are singing with all their might, the one standing is half beating time with his right hand. We confess that the sitting cherub has no due rest for his left leg; perhaps cherub's legs are able to rest upon air.

It is a fine monument, well worth studying.—(CASPAR RENÉ GREGORY, in *New York Independent*.)

AMERICAN FOLK SONGS.

ORIGIN AND EVOLUTION OF THE MUSIC OF THE COLORED PEOPLE.

Herr Ch. Michling, a German who has given much attention to the history of the American negro song and music, recently read an essay on this subject before a German scientific society. His treatise, "*Folksong and Folkmusic in America*" (*Volkslied und Volksmusik in Amerika*), contains many interesting and partly new views, which, though not admissible in some respects, are worth persual and may attract the leisure and labor of the competent to a study which, strange to say, has not as yet received the attention of the native scholar.

The origin and the evolution of the songs of the colored people in the United States describe a unique feature of American "Folk-song," and form an interesting evidence of innate musical talent of the negro. These negro songs, to distinguish them by that title, not to be confounded with the minstrelsy of our theatres, are never created by way of artistic composition, but spring into life ready-made. The sacred songs of the colored race, inspired, as it were, under the red-hot fervor of religious excitement during the revivals in churches and camp-meetings, are of this sort.

On such occasions a kind of religious paroxysm will seize the blacks, which is of a far greater violence than that of their white brethren. The parables of religious hermeneutics for the negro become vested with flesh and blood, so to speak; he takes everything literally, and his vivid imagination sometimes leads him to the most fantastic illustrations. St. John's banishment to the island of Patmos, for instance, as related by St. Jerome, receives the following description in one of these hymns:

In de days of the great tribulation,
On a big island the Philistines put John,
But the ravens fed him till the dawn come roun',
Den he gib a big jump and flew up from the groun';
O, come down, come down, John.

The negroes of the United States, being descended from various African tribes, many peculiarities of their "spirituals," as they prefer calling their hymns, may possibly be traced back to the original uncultured musical expressions of their respective ancestors. These consisted of only three or four notes incessantly repeated. These endless repetitions of the same tunes may be compared to practicing for hours on the piano the same monotonous fugue, and, of course, to civilized ears cause torture and disgust. The negroes imported from Africa at once drew incitement from new musical impressions their attentive and receptive ears received in America and soon enriched their simple motives by rearing on this basis their own peculiar melodies, some of which are a surprise even to the professional composer.

The sources of the negro songs may be grouped under four sections: First, imitations of Irish and Scotch ballads, reels, and jigs, which the blacks listened to on the Mississippi steamers, or in the dancing halls of New Orleans, St. Louis, and other places. Second, imitations of Methodist and Baptist hymns. The negroes were particularly attracted by the camp-meeting songs of the Methodists, in the same way as the Hottentots of South Africa are at present under the spell of the lively hymns of the Moravian colonists of their country, while the sombre tunes of the German Lutheran and Reformed missionary stations find little favor with their melodious craving.

As a third division may be mentioned the recitative style, or airs more closely adhering to the original African type, despite their having expanded in melody and rhythm. Noticeable among these are especially the so-called "shouts," violent outcries of incoherent words, which, for rhythmical reasons introduced into the songs, are again interrupted by the more melodious refrains, and form a particular characteristic of the negro airs in the interior of Africa. A fourth source of the songs of the colored people of the United States is to be sought for in the French Creole tunes of New Orleans and its neighborhood. It is noteworthy that not one of these four types is entirely free of African influence.

The abolition of slavery has changed many things in the South, and it has not been without influence on the music and singing of the colored people. Moody and Sankey hymns and other songs of whites are spreading among the blacks, but, as of old, the plantation songs, with their partly merry and partly melancholy melodies, are still exercising a peculiar charm over both races.

In this connection it is interesting to note how the American popular tunes—for a regular "folk-song" can hardly be said to exist in the United States—have been influenced by the songs of the colored population. Some fifty or sixty years ago the negro minstrels, or "serenaders," came into vogue. These, mostly white people with blackened faces, pretended to represent the plantation life of the slaves in song and dance. Despite their "plantation songs" being very different from the genuine, they pleased the people of the United States to an unwonted degree.

Yet these minstrels or serenaders caused the formation of a new kind of music, singing, and dancing, which is still in existence, and, strange though it may seem, the plantation songs of the negro slaves gave the impetus to the creation of native American "folk-song," whose day is only dawning. The migratory life of the American people, their ceaseless wanderings from place to place, naturally impeded the growth of genuine native songs in the States.

The old native land, old homesteads within whose walls for ages the same race lived, loved, and died, field and forest cultivated for generations by the same family, are comparatively very rare in America; but these are most important in their bearing upon the formation and development of popular song. This lack of "steadfastness," this migratory restlessness, is undoubtedly the chief reason for the want of genuine American folk song.

Only in those heartfelt slave songs, in those plantation melodies, full of longing and yearning, sadness and hope, resignation and rapture, the people found a kind of substitute and unconsciously felt their own wants. This was the reason of their listening with peculiar enchantment to the tunes and ballads of Foster and airs more expressive of a sort of melancholy nostalgia than any similar American strains, as well as of "Home, Sweet Home" having grown so dear to the Nation's heart.

In view of the fact that the people for so long a time remained indifferent to creating their own popular lays it is surprising that they should with preference have adopted the melodies and rhythmical peculiarities of the negro songs. In the minstrel songs and ballads the white composer not only employed the melodious material of the slave songs and their queer text forms, but their local coloring.

Stephen Collins Foster was indisputably the most prominent among these composers. Born on the Fourth of July, 1826, in Pittsburg, Pa., he descended from a refined and musical family. His mother, Eliza Clayland Tomlinson, a member of one of the best families of Maryland, was a highly educated lady. Even in his childhood Foster conceived a passion for music. To apply himself more successfully to it he acquired the French and German languages without a teacher. He eagerly studied Beethoven and Mozart. The latter was his idol.

Foster's songs received a larger circulation than those of any American composer. He himself wrote the text to all his songs with the exception of his first one, "Come to the Lattice, Love." His ballads betokened a noble mind and show a different spirit from his plantation songs. Herr Michling calls them the "red-skyed dawn of the morning of the growing and genuine American folk-song."—*Chicago Tribune*.

BOSTON MUSICAL HERALD ADVERTISER.

NEW ENGLAND CONSERVATORY NOTES.

This department of the HERALD is conducted by the New England Conservatory, its continuance being stipulated in the contract transferring the paper to me. G. H. WILSON. NOV. 2, 1891.

Situated on the south side of one of Boston's most beautiful squares, stands the New England Conservatory of Music, a great Institution, which had its origin in the little school in Providence founded by Dr. Eben Tourjée in 1853, and which grew so rapidly that in 1867 it was moved to Boston.

The fact that the annual number of students has for several years averaged 2000 is sufficient testimony to the popularity of this great school. In fact so great has its celebrity become that its graduates are in demand as teachers wherever the influence of the United States extends. This reputation is very gratifying, but so much is expected of Conservatory graduates, and even of its students, that it has been found necessary to raise the standard of requirements for graduation till our greatest musicians are able to give such endorsements as these:—

"Having spent five years as a teacher in the Leipsic Conservatory, and an equal period of time in the New England Conservatory, I have no hesitation in saying that the present requirements of graduation here are fully up to those of the above-named institution," and again,—“I was formerly an instructor in the conservatory at Frankfurt on the Main, and I cannot say that the graduates could be ranked any higher than the graduates that we have had here.”

Nearly four hundred of the lady students, whose families are at a distance, live in the Conservatory Home, the upper floors of the building being reserved for this purpose. The building is admirably fitted with elevators, steam heat, electric lights and other conveniences, and so excellent are the sanitary arrangements, and so great is the care and watchfulness of the matrons and resident physician that not one death and comparatively little sickness has occurred among the students in the Home. All the resident students conform to such regulations as have been found necessary, and without which it would be absolutely impossible to maintain the reputation of such an establishment. Unsectarian Chapel services are conducted daily by some of the most eminent clergymen of Boston.

The home offers many advantages to the students, both in the necessities of every day life, and in intellectual recreation. As to the former, both quantity and quality of all the accommodations, are very much better than can be obtained for the same prices at any hotel or boarding house. Literary and other societies, and many forms of intellectual entertainment, which dispel the monotony of the long evenings, are open to the students and are carried on by them.

An excellent free library containing many valuable works, together with the parlors, reception room, one or two class rooms and the manager's office occupy the front of the first floor. The dining room with seats for 400 is on the opposite side of the corridor, and on that side also are the elevator and the main stairway.

The general business offices consisting of cashier's, bookkeeper's, registrar's, post-office, &c., occupy the northeasterly corner of the building, and the remainder of the first and second floors are used for class rooms, of which there are about fifty, and Sleeper Hall which was given to the Conservatory by the late Hon. Jacob Sleeper and seats 550 people.

The system of Instruction at the Conservatory is very thorough, beginning with a solid groundwork in the elementary grades. Great care is taken in grading the pupils to secure equal ability in all the members of each class. In fact one who is well qualified to give an opinion says “The grading of the pupils is much more carefully attended to than is the case at Germany's most celebrated institution, the Leipzig Conservatory.”

The staff of teachers in the Pianoforte and Organ department alone numbers twenty, among whom are several of European reputation, and all stand high in their profession. In all the musical studies there are six grades, the first two being elementary, and in this department an excellent system of manual training, or hand-culture is used in connection with the elementary grades. This hand-culture develops strength and endurance and freedom of the fingers, wrists and arms, and thus overcomes difficulties of a mechanical nature without the loss of time required for the same development in regular pianoforte lessons. The Pianoforte and Organ Instruction is carried on for the most part in classes of four, but there are also classes of three, of two, and private lessons. The class system, however, is the main feature of the Conservatory and is the rock upon which it is founded. The merits of the class system are obvious to most people, and though still subject by some private teachers to criticism, it has the endorsement of Mendelssohn and many other great musicians, and is constantly on the increase in all parts of the world. In all the branches the student will find many advantages open in addition to the regular tuition, which are a peculiar feature of education in an Institution of this magnitude, and the value of which cannot be easily overestimated.

Among these are the Pupils' Recitals, Faculty Concerts and musical lectures by eminent authorities. The Saturday Recitals are concerts given by the students without special regard to grade, and are by no means to be regarded as mere exhibitions. The audience consists chiefly of students and their friends. On Monday evenings the standard is more advanced and a careful record is kept of the average excellence of work done. These Pupils' Recitals are the climax of the class system, making the students familiar with the ordeal of playing in public, and affording the listeners an opportunity to learn something from individual comparison. The Faculty Concerts on Thursday evenings are given by the various teachers of the Institution, and are of the greatest interest, being equal to anything of their kind in the world. The students are all entitled to attend, and the demand for tickets for their friends, always far exceeds the supply. The facilities for practice in the Pianoforte and Organ School are almost unlimited. There are no less than two hundred pianofortes, twelve organs, and four pipe organs in the Conservatory building.

An important offshoot of the Pianoforte and Organ Department is the Tuning School, where this very useful and practical study is pursued. Several rooms are fitted with grand, square, and upright pianofortes, and there is a large two manual pipe organ containing pipes which represent every method of tuning, viz.: reeds, mixtures and every variety of stop-flue and open-flue pipe. All this affords ample opportunity for the students to practice, but after a certain proficiency is attained they are admitted to practice in the great pianoforte factories, where they gain valuable experience. The course of tuning is very thorough, no pupil being allowed to enter for less than one year, and during that time every kind of

action and mechanical device used in connection with tuning and its construction, is properly explained.

In the Violin School perhaps more varied advantages are offered than in any other department, for besides frequent opportunities to practice the best class of Chamber music, trios, quartets and so forth, there is an Orchestra which every person studying any orchestral instrument is expected to join as soon as a moderate proficiency is acquired. Every Tuesday afternoon from four till six the Orchestra rehearses in Sleeper Hall under the direction of the Principal of the Violin School. Each member having been previously instructed by his special teacher, is prepared to meet all technical difficulties so that no time is wasted on individual errors and the full purpose of the rehearsals, which is to secure attention to the Conductor's baton, and to give the pupils experience in playing in a large body, is carried out with great success.

The public performances of the orchestra take place occasionally at the regular Pupils' Recitals. The aim of the directors is to make the course of Instruction in the Conservatory attractive by giving these opportunities for a more general study than can be obtained elsewhere, for Orchestral and Ensemble playing must be considered a very essential factor of musical education, not only on account of the benefit and pleasure derived from it directly, but also because the healthy musical life of a country depends greatly upon the existence of a sufficient number of good orchestras and Chamber music organizations. The further development of music in this country seriously needs such bodies everywhere and the excellent opportunities offered for the education of orchestral musicians should be recognized and utilized.

In commenting at this length upon the collateral advantages of the Violin School I have neglected the matter of regular instruction. It is, however, the main-spring which works the orchestra, and is imparted by a faculty of seven excellent teachers in the Violin Department, and nine in the departments of Wind and other Orchestral instruments, most of the teachers being also members of the renowned Boston Symphony Orchestra.

Harmony, Theory and Composition are the grammar and etymology of the language of music, and without a knowledge of these studies no one can be considered an educated musician. In view of this fact a very strong board of instruction is engaged, consisting of eight men of well established ability, and strong advice is given to all musical students to take these interesting studies.

The system of Voice Culture is very thorough, the best methods known to man for voice building and tone producing being used, and in all possible cases assisted by Physical Culture, for which purpose a large Gymnasium has been recently equipped in a highly creditable manner. Students especially demand some simply arranged daily gymnastic exercises, for the preservation of health and the perfect development of the body. There is no profession in which the body needs to be in more perfect condition, and more entirely responsive to the feelings than in that of singing and music generally.

Elocution and Oratory form a most important branch of vocal training, and closely allied to them are Lyric and Dramatic action, for all of which studies a thorough course has been prepared and a special Hall has been provided, in which readings, recitals, and selections from plays and operas are given weekly and semi-weekly throughout the year by students in the several courses of study.

The School of Literature and Languages was established in order to afford students the opportunity of obtaining a liberal culture

while pursuing their studies in music, elocution, or the fine arts. The thorough study of music is exacting, and if the student has to seek a separate school it involves too great a tax upon his time and purse. It is, moreover, quite necessary that musicians should obtain some knowledge of French, German and Italian, for reasons which it is hardly necessary to state, so obvious must they be to everybody. A course of general reading has been prepared by a committee of musical and literary men and the students are advised to follow it during their course of study. It includes the careful reading of five volumes per term—three in general literature and two in some special department of study, and it has been found of great value by those who have adhered to it.

Such an Institution would not be complete without a department of Fine Arts, and this has been successfully established and carried on for some years. The education in this branch will be found as thorough and complete as is given in the schools abroad. There are several large, well lighted and well ventilated studios fitted with every convenience for the purpose, and besides the regular drawing and painting, facilities are provided for China Painting and Wood Carving.

As a whole the New England Conservatory of Music is undoubtedly the most complete and the largest Institution in this country devoted to musical and artistic education in the broadest sense.

It has grown steadily for nearly forty years, and is to-day doing greater work for the general elevation of the nation than any similar enterprise. Opposition and competition have only succeeded in strengthening its foundation, and this is chiefly because the work has been carried on in a broad minded, noble spirit characteristic of the noble man who founded it, and devoted his life to the development of his great scheme. The Institution as it now stands is a business enterprise of very great value to the city and the State, being the means of circulating annually a large amount of money in Boston, and this money is drawn from all parts of North America. It is not a charitable institution, but it offers the best musical instruction at a fair price, and by gathering many people together for that purpose is not only able to secure some of the finest teachers of the world, but to provide such collateral advantages as can only be obtained by the co-operation of numbers.

It is not to be supposed that the road has been smooth and easy, for much opposition has been encountered and large sums of money have been required for the establishment and extension of the school, but a way has always been found to meet all difficulties.

The excellent standard of the faculty and the education is to-day unquestioned, and the recent movement to raise an endowment fund has met with great success. The fund has reached and passed the point at which safety was assured and the New England Conservatory is now on a firm financial basis as it undoubtedly deserves to be.

ALUMNI NOTES.

If we may credit very trustworthy reports, Mr. Homer A. Norris may be congratulated upon the production of a work like the Cantata "Nain." Selections of it have been given in the Ruggles Street Church. There is apparent in it a serious attempt to write truly and to write in a real vocal style. The degrees of success attained in both these difficult aims reflects much credit upon the composer. At the same time the work is thoroughly original, sometimes delightfully so, and modern in spirit.

A number of interesting programs are received from Mr. W. A. Chalfant who has been connected with Drury College, Springfield, Mass., since 1851. Mr. Chalfant is well pleased with his position.

Miss Rosa Haas has been for two years at the Palatinate College, Myerstown, Pa., and under her care the musical department has steadily increased. She now goes to Hagerstown, Ind., and Miss Ellen T. Closs succeeds her at Myerstown. The following appointments have also been made since last month:—Miss Stella L. Ferris, to Greenville, S. C.; Miss Grace Carey, to Belmont College, Nashville, Tenn.; Miss Maude A. Richards, to Lincoln, Neb.; Miss Jennie C. Rundquist, to Dallas, Texas.

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Copies of the admirable photograph of the Boston Symphony Orchestra from which the Half-tone process picture given away with the January HERALD was made, are for sale. They will be sent by mail on receipt of \$2. The photograph was taken in December, 1891, and represents Mr. Nikisch and the orchestra on the stage of Boston Music Hall. It is a unique achievement in photography, the likenesses are excellent, and it is the only photograph of the orchestra in existence. The size is about 18 x 12. Copies of the Half-tone process picture of the Boston Symphony Orchestra will be sent by mail on receipt of 25 cents.

With the October HERALD the departments of QUESTIONS AND ANSWERS, and REVIEW OF NEW MUSIC, suspended during the summer, will be resumed, under the direction of Mr. Cutter and Mr. Elson, respectively. With the November HERALD the chronicle of leading concerts will begin for the season.

Subscribers who have been careless about renewing their subscriptions are notified that hereafter the Herald will not be sent beyond the time for which it is paid.

A CHRONICLE.

An engrossing topic in the country is the disaster which bereft New York City of its opera house. The fire alone did not do it, for the havoc of the flames could have been remedied; but the directors and owners of the building finding a two-fold embarrassment in possessing property not commercially profitable, rendered more helpless by a calamity, decided to turn over their building to trade and as private citizens no longer subsidize an art which it is the duty of the municipality or the government to do. At least that is the method of older countries, those which we deridingly call monarchies. However much music-lovers of the United States may mourn over the present situation they owe an everlasting debt of gratitude to the men whose wealth supported the Metropolitan Opera House which permitted this country a hearing for the first time of "Die Meistersinger" of "Tristan" and of the "Nibelungen Ring."

As might be supposed the decision of the directors has invoked many suggestions as to future opera in this country. New York, having no other building suitable the present musical season, in that city must pass without a hearing of the brilliant company of artists, almost upon its threshold,

whom Messrs. Abbey and Grau had engaged in their capacity as lessees of the Metropolitan. What is New York's loss is felt by the entire country for it is not likely that operations in opera of the magnitude (commercial) intended by Messrs. Abbey and Grau can be carried on without the assistance of the New York public.

Mr. Henderson in his editorial printed elsewhere in this paper is quite right in this matter. And yet such is the herculean pluck and resource and daring of Mr. Abbey, and such the admiration the public bears him for these qualities, that he may disappoint us and give Chicago, Boston and intermediate cities a worthy opera season, and he may cut his corners and ride over the quarantine in New York.

But should he do this the larger question of permanent opera in the United States would not be affected. The solution of the problem which Mr. Henderson presents is supported by Mr. Krehbiel, who has written forcefully on the subject in the *Tribune*.

If this country had a government that respected and fostered the arts there would be national opera by official edict. But music cannot hope for that recognition which has so long been denied painting, sculpture, and the drama, and there is no use cherishing any longings towards Washington. With men like Holman in Congress, who would deny a glorious educative institution like the Exposition the gift of a single farthing, with the national capital filled with politicians, instead of statesmen, seeking, for the most part, the self-aggrandizement that does not come with the exercise of high patriotism, whose vision is bounded more by their greed of power than pride in their country—with this element making the laws, there is no hope for the adoption of well considered plans in which the arts would find that recognition which would enrich and elevate the minds and broaden the knowledge of an entire people.

Meanwhile Mr. Henderson's plan is the best one, and the subject must be dropped for a month.

Dispatches from London, under date of Sept. 24, credit a success for Sir Arthur Sullivan's new opera of "Haddon Hall." After stating the important fact that the Duke of Edinburgh was present with a bad cough, the cableist says:

"Sullivan, who conducted, received a warm welcome, but his pallor was a relic of his illness. The scenery was delightful, representing Tellbin's old English Hall, a dream of pastoral beauty. The stage was a parterre of flowers and the costumes were bright and pretty. Grundy's cynicism, the abundant example of satiric humor afforded by the Puritans, who strike for 'eight hours' moan, eight hours' sigh, eight hours' groan, and eight hours' pay,' made the opera a success before the end of the first act, Sullivan being at his best and the music full of incidental character.

"Carte invented something altogether new in a stage thunderstorm and Sullivan in a new orchestration accompaniment. This was the feature during the second elopement, when forked lightning played throughout the scene; thence a sudden transition into the most brilliant ballroom scene ever produced."

Patrick Sarsfield Gilmore died suddenly in St. Louis on Sept. 24. Gilmore's career shows him to have been a man

of great executive ability, inventive and resourceful. As a bandmaster he led the guild in this country. His most conspicuous success was in connection with the two Boston Peace Jubilees, one of which paid expenses. While given to the sensational, delighting in splurges, he builded better than he knew in these monster choral gatherings, which undoubtedly gave a temporary impetus to choral music in New England. "Gilmore's Band" was known everywhere in this country, and no one could have been taken from our ranks of bandsmen who will be missed as much as its founder and leader.

Eastern societies hardly realize the extent of the annual budget of the Chicago Apollo Club. From the report for 1891-92 of its president, Philo A. Otis, it is shown that the income of the club was \$37,899.88 (including \$4,401.87 on hand), that the expenses were \$36,969.07. Concert receipts last season were \$29,270.48; three items of concert expenses, soloists, rent and orchestra amounted to about \$20,000. The salary of the conductor is \$4,000. There is no parallel for this in any American city. The season of 1892-93 will be a very busy one. The wage-workers' concerts are firmly fixed in the philanthropy of the club, they are the outcome of the great heartedness and intense love of humanity in general, particularly men and women of humble station.—of William L. Tomlins.

George William Curtis, whose spirit illumined by its sweetness and sincerity whoever felt its influence, whose gentle ways shamed the blatant and cowed the boaster, whose voice quelled clamor and caused men to turn from hate to love, whose example in public life was a benison, the like of which this country does not possess, whose private walk was a benediction and a blessing, this man, the true Knight of the Grail, this man is dead. No wonder is it that William Winter in his grief has written:

"Say that Faith, now gaunt and grim,
Once was fair because of him;
Say that Goodness, round his way,
Made one everlasting day;
Say that Beauty's heavenly flame
Bourgeoned wheresoe'er he came;
Say that all life's common ways
Were made glorious in his gaze;
Say he gave us, hour by hour,
Hope and patience, grace and power;
Say his spirit was so true
That it made us noble, too;—
What is this, but to declare
Life's bereavement, Love's despair?"

Would Verdi accept, would Verdi come to Chicago in 1893! The ambassador for the Bureau of Music was very impatient all through those waiting hours in Genoa; the Columbus letter, the tapestries, Paganini's violin, and all the other treasures of the place were impatiently scanned because the summons to the Doria Palace had not come. At last we were bidden! "You have only to read my birth certificate to know why I cannot accept what I heartily thank you for and am appreciative of," said the composer of all Italy. And there was no help for it.

Speaking of Saint-Saëns, I am aghast at the impudence of a certain music-trade editor of New York, who on the ap-

pearance of an official circular from the Bureau of Music stating that Saint-Saëns had accepted the invitation of the Exposition, wrote to this man who was already proclaimed to be the guest of the nation, to ask if his intention had been correctly reported! Has this person no shame! Is there no dignity or decency in him?

It is very hard to be both editor and *Secretary*; otherwise I would say more on this subject.

Second announcement regarding American compositions. Under date of June 30, 1892, the following announcement was made by the Bureau of Music:

"The Musical Director desires to include in the programs of Exposition concerts, representative choral, orchestral and chamber works by native American composers. All scores received by the Bureau of Music before October 15, 1892, will be submitted to a committee whose names are shortly to be announced. The favorable recommendation of this committee will be final and insure performance. Both printed and manuscript music may be sent."

The Musical Director is privileged to announce the names of the following musicians who will constitute the committee to examine American compositions:

Camille Saint-Saëns, Paris, France.
Dr. A. C. Mackenzie, London, England.
Asger Hamerik, Baltimore, Md.
Carl Zerrahn, Boston, Mass.
B. J. Lang, Boston, Mass.
Wm. L. Tomlins, Chicago, Ill.
Theodore Thomas, Chicago, Ill.

All American composers are invited to present works for the approval of this committee and in order to accommodate the greatest number the Bureau will receive scores up to November 15, 1892.

For the Bureau of Music,
G. H. WILSON, Secretary.

Chicago, Sept. 22, 1892.

The performance of the Jubilate for female voices and orchestra, written by Mrs. H. H. A. Beach at the request of the Board of Lady managers of the Exposition for the dedication of the Woman's Building will not be heard until the opening of the Exposition in May, the formal dedication ceremonies originally intended for October having been deferred.

There is no doubt whatever as to the quality of the music of Prof. Paine's "Columbus March and Hymn," and Mr. Chadwick's music to the Dedication Ode. The reputation of both men is advanced by what they have been inspired to do to commemorate the four-hundredth anniversary of the discovery of America.

From the *Il Segolo* of Genoa of Sept. 1 we extract the following regarding Franchetti's new opera of Christoforo Colombo: Yesterday after a sigh of relief, which ought to have been put into music, the Maestro Franchetti has put the word "*finis*" to the work ordered of him by the Municipality. It is now completely finished, completely instrumented and ready to be handed over to the maestro concertatore, Signor Maneinelli. The different scores for soloists and choruses have been ready for some time, in fact the choruses have for several days been rehearsed in their parts, which are very important, and Maestro Nepati

has lent himself to this praiseworthy task. Every doubt is thus eliminated and we may surely rely now that the evening of Oct. 4th, at the latest, the curtain of the Carlo Felice Opera House will be lifted to the public to produce this so long anticipated musical treat, which we hope will result in crowning with applause the genius and labor of the distinguished Maestro.

Mr. Southgate, one of the editors of the *London Musical News*, upon receiving a copy of a *Te Deum* published at Beaver Falls, Pa., by the composer, proceeds to make fun of it and even takes the trouble to print a wood-cut of its hideous progressions in order to emphasize the stupidity of American music. Was there ever an American reviewer guilty of an equally mean trick in connection with the music of an English novice?

That excellent scholastic paper *The Courier* is again the sole property of the Cincinnati College of Music, and for that excellent institution its propaganda is of the service it deserves to be.

Two hundred and eighty performances of opera were given last season in Leipzig. One-fourth the number were devoted to "Cavalleria Rusticana," one-fourth to Wagner, there were seventeen performances of Mozart operas, nine of Nessler's "Trumpeter" and none of operas by Verdi. Think of this record in classic Leipzig. Shades of Reinecke! Fame of Nikisch! Hoch!

Music does not play a very conspicuous part in the Columbian celebration New York City will hold Oct. 10-13. The musical feature of the celebration by united German societies will be the production of the prize cantata of "Columbus" by Malamet, while the demonstration by Americans will have as its chief musical act a first performance of Silas G. Pratt's allegory on the subject of "Columbus."

A healthy Western woman who had "taken lessons" on the piano hearing that a German youth in New York had played twelve hours without stopping endeavored to excel that feat of endurance. With two days' notice she entered the presence of a piano, and as the *Chicago Tribune* says: "with Elsie Johnson, her colored maid as bottleholder and timekeeper, she began her work." We have not space to describe the contest (rounds is the *Tribune* word) in detail, suffice it to say that Mrs. D— played for fifteen hours on 151 pieces and beat the German. The *Tribune*, apparently with authority, made announcement last month that Mrs. D—, the champion long-time piano player of the world, whose record, still unbroken, is fifteen hours' continuous thumping on the keyboard without apparent injury to herself or to the piano, is to be in Chicago this week and she hopes to arrange a match with any person living, Paderewski preferred, for any sum to be named and under either London prize ring or Marquis of Queensbury rules, winner to take the purse and gate receipts." Asked if the neighbors complained during the period of action, Mrs. D. replied: "One woman who lived near me had a quilting party that day and she remarked during the afternoon, Mrs. D. must have company to-day, I notice her piano is going pretty steadily." Mrs. D. has applied for a position at the Exposition concerts, but final decision was deferred.

NUGGETS. A Wagner souvenir spoon is thus described by a small child: "Wagner's head was silver and his home was gold, the house was in the eating place and the head was on the huddle."—Mr. Hale attended the Worcester Festival and his review of it will be published in the November *HERALD*.—Result of recent examination of musical students at an English university: six people out of sixty-six received a diploma; in harmonizing a certain melody seventeen did so in the wrong key, and forty-two failed. Only nine passed in counterpoint and only ten answered the fugue subject correctly.—Let it be distinctly understood that the Columbian Exposition in any of its ramifications never considered the idea of treating for the rights to produce "Parsifal."—Mascagni was the lion last month at Vienna.—The cantata of "Columbus," written by Heinrich Zöllner, conductor of the New York Lieder Kranz, was recently performed at Wurzburg.—The New York Arion Club has returned from its European junket, having had abundant recognition and honors, social and musical.

G. H. WILSON.

HOW WAGNER COMPOSED.

After Liszt had departed from Zürich leaving many pleasant memories of his third visit (1856), Wagner returned to his work on the *Nibelung's Ring*. The first two dramas were entirely completed; the third, *Siegfried*, was now to receive its musical setting. Not that the musical work remained to be done *ab initio*: the poem was entirely completed, and that meant, with Wagner, that the principal musical themes, and many of the details were already worked out in his brain. This was his method of working from the earliest period, as we see from a most interesting document in the shape of a letter to a Berlin friend, the poet and bookseller Carl Gaillard, bearing the date of Jan. 30, 1844, and written, therefore during the time when the composer was at work on *Tannhäuser*. This letter was published by W. Tappert in an article on Wagner in Berlin ("Bayreuther Festblätter"), and in a foot-note Prof. Tappert says that "thirty-three years later, in September, 1877—Wagner, in the course of a long conversation, described to me in detail his method of composing, almost exactly as in this letter to Gaillard." As this letter has, to my knowledge, never appeared in an English version, I translate herewith the pertinent part of it. After stating that he did not pride himself much on his poetic work (a point on which he changed his mind in later years—and with very good reason), but that he had been driven to the necessity of writing his own text-books by the inability of securing good ones in any other way, he continued: "But at present it would be quite impossible for me to compose an opera-book written by others, and for this reason: It is not my way to choose a certain subject, elaborate it into verse, and then excogitate music suitable to go with it. Such a method would indeed subject me to the disadvantage of having to be inspired twice by the same subject, which is impossible,—my method is different from that. In the first place no subjects attract me except such as present a musical as well as a poetic import to me at the same time. Then before I begin to make a verse, or even to project a scene, I am already intoxicated by the musical fragrance of my task, I have all the tones, all the characteristic motives in my head, so that when the verses are completed and the scenes arranged, the opera is practically finished so far as I am concerned, and the detailed execution of the work is little more than a quiet after-labor, which has been preceded by the real moments of creation. For this purpose, it is true, I must select such subjects only as are capable of no other but a musical treatment: never would I choose a subject which might as well have been used by a playwright for a spoken drama. But as a musician I can choose subjects, invent situations and contrasts, which must ever remain outside of the playwright's domain."

Numerous passages in Wagner's correspondence bear witness to the fact that this was always his method of composing. After he

had found his subject he made a prose sketch of the plot, which was then put into verse, followed by a *Reinschrift*, or clean copy, with such corrections and improvements as suggested themselves during revision (compare *Siegfried's Tod* with *Götterdämmerung* by way of illustration). A sentence like this (to Liszt, May 22, 1851): "I am only waiting for a pleasant sunny day to begin my *Siegfried* poem with the pen, as it is already completed in my head," indicates that the verses also were in great part finished before he put them on paper; a task seemingly difficult yet obviously not impossible to one who could retain in his memory whole symphony scores of Beethoven.

How did musical ideas come to Wagner? Commonly on his solitary walks when his dog was his only companion. There his pregnant imagination would give birth to those beautiful motives which have since delighted so many thousands, both by their musical loveliness and by their remarkable family resemblance to the poetic verses with which they were *twin-born*.

We might say that Wagner saw his music and heard his verses simultaneously; they were as I have just said born as twins. Uhlig had apparently, like many others, been unable to see how anyone could ever set to music such a novel thing as the *Siegfried* poem; so Wagner writes (No. 30): "What you cannot even imagine comes quite by itself! I assure you, the musical phrases fit themselves onto the verses and periods without any trouble on my part; everything grows as if wild from the ground." Speaking of the *Walküre*, he says: "the music will come very easily and rapidly; for it will be merely *execution* of what is already *completed*." And a year later, concerning the whole *Nibelung's Ring*. "The prospect of setting all this to music has a great fascination for me. As regards form this music is already entirely completed within me, and never before was I so decided and self-satisfied regarding the musical composition as I am now, in reference to this poem. I need only the necessary vital *stimulus* to give me the serene mood in which motives joyously and willingly well from my mind."

In writing his operas, did Wagner make use of a piano? We know that he always did have a piano in the house when he worked. In his autobiographic sketch (I. 23) he says, when he comes to speak of the *Flying Dutchman*: "To set my poem to music I needed a piano, for after nine months' interruption of all musical production I had first to get into a musical atmosphere again," and similar passages occur in his letters. But this does not show that he composed "at the piano," that is, he did not try to come upon musical ideas by improvising. His musical motives came to him, as we have just seen, on his solitary walks, during his "trances," and while at work on his poems. The very idea that those amazingly complex orchestral scores—which it is almost impossible to reduce to pianistic terms—could have been composed at the piano, is ridiculous: Wagner *could not even play them* on the piano, and had to get his friends—Liszt, Klindworth, Bülow and Tausig—to do it for him. The whole atmosphere of his mind was orchestral, and, as we have seen, he had a certain contempt for the piano and its meager resources of color and dynamics. Arrangements of his operas for piano solo (without words) he pronounced "ridiculous," and endurable only for the publisher's benefit.

What use then did he make of the piano in composing? The correct answer to this question is given in the following remarks by Praeger, who, during a visit to Zürich in 1856, had an opportunity to see the composer at work on *Siegfried*: "He did not seek his ideas at the piano. He went to the piano with his idea already composed, and made the piano his sketch-book, wherein he worked and reworked his subject, steadily modelling and remodelling his matter until it assumed the shape he had in his mind." In other words, while Schubert wrote as a fountain produces water, and Beethoven put the results of his persistent reflections on his themes on slips of paper, Wagner used the piano as a sculptor does his clay to mould his themes into various plastic motives. But that was all; the delicate lace-work of the orchestral score was all pure mental work which no physical manipulation at the piano could assist. And it is in this finishing work that the most peculiar aspect of his genius is revealed. Wise critics have asserted that Wagner's operas are inferior as works of art to some other operas, because they lose so much of their beauty when arranged for the pianoforte. We ignorant folks, however, will continue to believe that herein lies one of their most striking points of superiority. For what is the use of employing two hundred players, soloists and chorus singers, for an opera when you can get all its musical marrow on the piano? You might as well chide Titian because he made pictures which are so much less interesting

in a print or a photograph. A great part of his genius lay in producing with colors effects which no print or photograph can possibly reproduce. Wagner *thought out* his operas in orchestral colors; his very *ideas* are often conceived in colors and instrumental complications which the piano can no more reproduce than it could have suggested them to the composer. There are emotional and sensuous ideas as well as intellectual "themes," and in an opera the former are fully as important as the latter. The magic-helmet motive in the *Nibelung's Ring* would lose half its charm if presented in a different orchestral coloring or on the piano; but that is not a fault of the composer; it is a mark of his superlative genius.

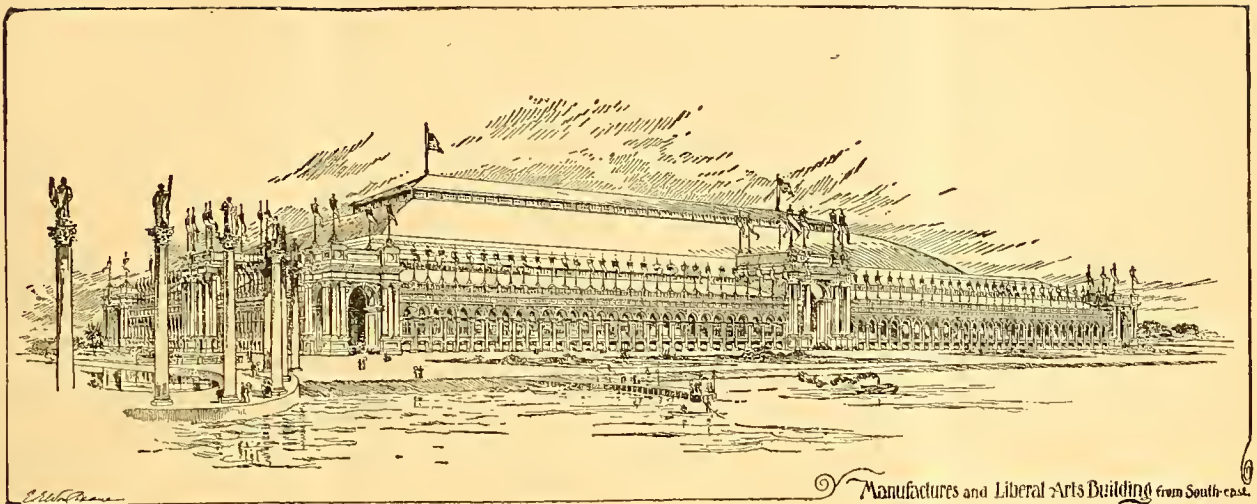
After he had his musical motives satisfactorily arranged in his head, how did he proceed to put them on paper? First he made a sort of skeleton sketch—as painters make preliminary sketches—the ideas being roughly jotted down on a few lines of music paper, and from these the orchestral score was subsequently elaborated. In the detail of this method slight changes were made from time to time. Thus in a letter to Fischer, speaking of the composition of *Rheingold*, he makes a remark which shows how utterly absurd is the notion that Wagner composed "at the piano." "As this time I was adopting a new method with the instrumentation, whereby I did not first make a completely developed preliminary sketch, I felt the want of an arrangement from which I could play to any one, I therefore asked my friend to go on with the pianoforte version while I was still writing the score, and so I sent him the detached sections as soon as they were finished." Concerning this new method of instrumentation several more interesting hints are given in letters to Liszt. One of the most significant is the following: "I am now composing my *Rheingold*, at once in score, with the instrumentation. I could not find a way of making a clear sketch of the Prelude (the depths of the Rhine); so I resorted to the full score at once. This is much slower work, however." In another letter he says: "I am working with all my energies. Could you not send me a man who would be able to take my wild lead-pencil sketches and make a clearly copied score of them? I am working this time on a plan quite different from my former one. But the copying is killing me! It makes me lose time of which I might make more precious use, and besides, the constant writing fatigues me so much that it makes me ill and causes me to lose the mood for the real work of composing. Without such a clever assistant I am lost: with him I would have the *whole* [Tetralogy] completed in two years."

He required, indeed, a thorough musician—such as he afterwards found in his secretaries Hans Richter and Anton Seidl—to make up a score out of his jottings, which he himself describes as wild sketches—"everything written with pencil illegibly on single sheets." A few weeks later indeed he concluded that he would have to do his own copying, and not merely for pecuniary reasons: "It is altogether too difficult to copy them in my way, especially as the sketches often really are dreadfully confused, so that only I can decipher them." So he continued his copying of *Rheingold* while he was composing the *Walküre*.

For the lovers of autographs this result has proved a blessing, for never were there such neat-looking orchestral scores as Wagner's—no corrections or erasures—all these having been made before the *Reinschrift*—so that his scores are almost as legible in facsimile lithograph as in printed form. He was proud, too, of his elegant handwriting, and repeatedly refers to it, as in these lines to Liszt: "You need not get me a copyist: Mme. Wesendonck has made me a present of a gold pen—everlasting—which has made a calligraphic pedant of me again. These scores will be my most finished masterworks in calligraphy! One cannot escape one's fate! Meyerbeer, in former days, admired nothing in my scores more than the neat writing: this tribute of admiration has now become a curse to me. I *must* write neat scores as long as I live!"

Laymen can have no conception of the enormous amount of labor involved in the writing and rewriting of such scores as Wagner's. There must be at least a million notes in the full score of the *Walküre*, and each of these million notes has to be not only written and rewritten, but written in its proper place, with a view to its relations to a score of other notes; and the composer in doing this manual work must keep in view harmonic congruity, avoid incongruous or inappropriate combinations of colors, transpose wood-wind parts, etc., etc. As Heinrich Dorn, himself a composer of operas, remarks, in commenting on the "colossal industry" which Wagner displayed in the time between *Lohengrin* and the completion of the *Nibelung's Ring*: "No one who has not himself written scores, can comprehend what it means to achieve such a task in comparatively so short a time; and one who does comprehend it, must be doubly astonished at this exhausting and colossal activity." And this activity becomes almost incredible when we reflect that Wagner, most of the time, was poor in health, poor in purse, suffering the anguish of Prometheus Bound, and never expecting to survive a performance of what he was engaged on, leaving all its pleasures and profits to future generations. Such is the nature and function of supreme genius: a sacrifice of the individual for the benefit of the species: just as the mother bird feeds its insatiable young till she falls dead from exhaustion.

HENRY T. FINCK.



Manufactures and Liberal Arts Building from South-east.

The inaugural ceremonies of the Exposition will be held on Friday, October 21st, in the beautiful and stately Manufacturers and Liberal Arts Building, a cut of which heads this column. A brief description of this, the largest Exposition building ever constructed, may be interesting:—

"It measures 1,687 by 787 feet and covers nearly 31 acres. Within the building a gallery 50 feet wide extends around all four sides, and projecting from this are 86 smaller galleries, 12 feet wide. The galleries are approached upon the main floor by 30 great staircases, the flights of which are 12 feet wide each. 'Columbia Avenue,' 50 feet wide, extends longitudinally through the mammoth building, and an avenue of like width crosses it at right angles at the center. The main roof is of iron and glass and arches an area 335 by 1,400 feet, and has its ridge 150 feet from the ground. The building, including its galleries, has about 40 acres of floor space.

The building is in the Corinthian style of architecture, and in point of being severely classic excels nearly all the other Exposition buildings. The long array of columns and arches which its façades present, is relieved from monotony by very elaborate ornamentation. In this ornamentation, female figures, symbolical of the various arts and sciences, play a conspicuous and very attractive part.

The exterior of the building is covered with 'staff' which is treated to represent marble. The huge fluted columns and the immense arches are apparently of this beautiful material.

There are four great entrances one in the center of each façade. These are designed in the manner of triumphal arches, the central archway of each being 40 feet wide and 80 feet high. Surmounting these portals is the great attic story ornamented with sculptured eagles 18 feet high, and on each side above the side arches are great panels with inscriptions, and the spandrels are filled with sculptured figures in bas-relief. At each corner of the main building are pavilions forming great arched entrances, which are designed in harmony with the great portals.

The building occupies a most conspicuous place in the grounds. It faces the lake, with only lawns and promenades between. North of it is the United States Government building, south the Harbor and its jutting lagoon, and west the Electrical Building and the lagoon separating it from the great island, which in part is wooded and in part beautiful with acres of flowers and shrubbery."

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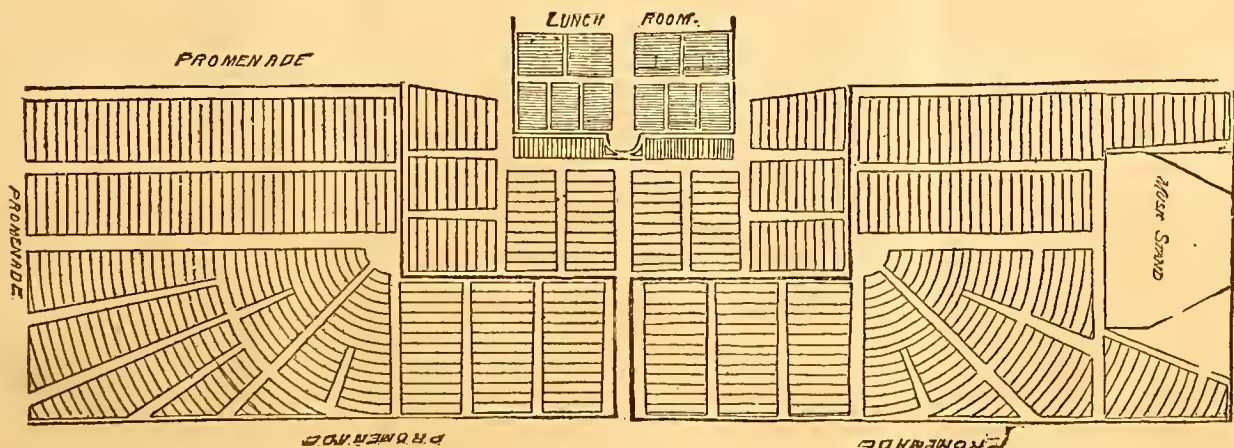
The official program of the Dedication is as follows:—

1. "Columbus March and Hymn," Written for the occasion by Prof. John K. Paine.

2. Prayer by Bishop Charles H. Fowler, D.D., LL.D., of California.
3. Introductory address by the Director General of the Exposition.
4. Address of welcome and tender of freedom of the city of Chicago by the Hon. Hempstead Washburne, mayor.
5. Dedictory ode. Words by Miss Harriet Monroe of Chicago, from which selections will be read; music by G. W. Chadwick.
6. Presentation of the master artists of the exposition by the Director of Works and the award to them of appropriate medals commemorative of their completed work by the president of the United States. Music, "To the Sons of Art," Mendelssohn.
7. Chorus, "The Heavens Are Telling," Haydn.
8. The presentation of the buildings for education by the president of the World's Columbian Exposition to the president of the World's Columbian Commission.
9. Presentation of the buildings on behalf of the World's Columbian Commission by the president thereof to the president of the United States for dedication.
10. Dedication of the buildings by the president of the United States.
11. Hallelujah chorus, from "The Messiah," Handel.
12. Dedictory oration, the Hon. William C. P. Breckenridge of Kentucky.
13. "Star Spangled Banner" and "Hail Columbia," with full chorus and orchestral accompaniment.
14. Columbian oration, the Hon. Chauncey M. Depew of New York.
15. Chorus, "In Praise of God," Beethoven.
16. Prayer, by Archbishop Corrigan.
17. Benediction, the Rev. Dr. McCook of Philadelphia.
18. National salute.

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The hour of beginning the Dedication Ceremonies is 12.30. The musical forces for this occasion will be made up of the following singers of Chicago: Apollo club and auxiliary, 700; the Festival chorus, 1,000; the World's Fair children's chorus, 1,500; surplised choirs, 500; members of quartet choirs, 200; German singers, 800; Scandinavian choirs, 200; Welsh, 200; 5,100 in all. The orchestra and bandmen will number 300, and there will be 100 drummers (for a few phrases in the Chadwick music) and six harps in addition. There is the greatest enthusiasm in Chicago in preparing the Dedication music, which will be performed under the general direction of Theodore Thomas.



The music platform occupies the extreme right of the building as prepared for the ceremonies. The official guests of the occasion will occupy the platform shown in the centre of the cut and about this will be grouped in sections, representing their comparative importance, the remaining guests of the Exposition to the number of 85,000. The large area reserved for seats will be surrounded by promenades about 220 feet wide. Thus when visitors rush into the building, no matter from which entrance, they will traverse a space of 220 feet before reaching the nearest chair. This arrangement of the interior was planned by Mr. Millward Adams, manager of the Chicago Auditorium, and it seems to be perfect.

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Two letters have been received by Mr. Thomas which the Bureau of Music has thought best to make public. The first is from Joseph Joachim, the second from Johannes Brahms.

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TARSAP, Aug. 26, 1892.

HONORED SIR:—

The idea to gain an insight into the development of music in America where I have so many pleasant connections through former pupils who have returned there for their life work, was very interesting and the temptation very great to do this under such agreeable conditions as your flattering invitation and the munificent hospitality of your fellow-citizens offered to me. If I were free, that is, without the duties which I assumed in my connection with the Music School in Berlin, I would certainly have come even without the truly amiable persuasiveness of your worthy ambassador, Mr. Wilson. But unfortunately the more I thought about it the more I realized that the journey and the resulting fatigue during my vacation would be too much for me, or that I would be obliged to curtail my duties as teacher in Berlin too much in order to gain fresh powers for your music festival. A conscientious conception of the duties imposed upon me for the rest of my life forbade the last, while an exhausting journey would injure my health without an adequate benefit to your undertaking.

I therefore had to resign myself to the facts and telegraph you my regrets, advising the Secretary of my motives by letter. I cannot refrain, however, to express to you my hearty regrets and at the same time my sincere thanks that you should have desired me amongst your co-workers at the Festival. I beg of you to express to all those who have been instrumental in sending to me this highly honored call to Chicago how much I appreciate their confidence and that I shall cherish the amiable way of their invitation as long as I live.

Wishing you, honored sir, a brilliant success in your grand undertaking, I am with the expression of the greatest esteem,

JOSEPH JOACHIM.

ISCHL, August 20, 1892.

HONORED SIR:—

In answer to subsequent communications from your Bureau I beg to repeat to you what I had the honor to convey verbally to your representative. Above that I feel with the deepest and loftiest satisfaction the honor which your invitation conveys, but at the same time the confession that I cannot come to a resolution to accept it. I need not tell you in detail how enticing the offer is but it would be inexcusable for me to be tempted into making promises. At the last moment my resolution would fail me and I would have to ask you to relieve me of my promises. You must therefore excuse a citizen of the Old World who cannot undertake so great a journey as easily as you do, and confer the honor to represent German Music at your Exposition on some of his colleagues.

With the greatest admiration and esteem,

JOH. BRAHMS.

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I suppose both these letters were not wholly unexpected by the Musical Director who fully appreciates what it would

mean for a man of Brahms's quiet life to agree to come to the United States; but they found the Secretary (not the Editor) quite unprepared. I had been told in London that it would be impossible to get Brahms to come to the United States: "Why," said my English friends, "we have been trying for twenty years to get him to come to us, but without any success." But when Dr. Joachim told me in London that he was almost ready to say he would accept the official invitation of the Exposition if Brahms would say yes to his. I felt that victory was already won. Vienna was at last reached and Brahms in his eyrie, who had been forewarned of my coming by Dr. Joachim, was most sympathetic and eager to hear all about the plans for music at the Exposition, eager to speak his gratitude for what Theodore Thomas had done for him in the United States. Before the point of asking him to give me an answer was reached I suggested that would be a good idea to see what Dr. Hanslick had to say on the subject, intimating with as much delicacy as I could command, that the Herr Doctor would make the best possible travelling companion. I had touched a responsive chord and in ten minutes we had passed out of one house into another, had compassed ten flights of stairs, five each in opposite directions, and stood in the library of the fragile, white haired gentleman, who is foremost of European critics. Dr. Hanslick became fully as much interested to have Brahms accept as Brahms was himself inclined to give an unconditional "yes." We talked about the sea voyage, which *I declared was not the perilous thing* it was reported to be, and recalling for a moment Dr. Joachim's known horror of the ocean, they, I am sorry to say, each sighed as they thought of what *he* would suffer, but all the while I was sure they were cogitating what a fine time they would have together, coming to the United States, those three musical giants—Brahms, Joachim and Hanslick! Ah, me! Although I left Vienna without the unconditioned "yes" which I had hoped for, I really believed Brahms would eventually be the guest of the Exposition. But his letter, simple, short and sincere, tells the story. It would have been a great thing if the plan had been successful. Do I think after all that he will come?

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If there is a lovelier nature among men than Joseph Joachim I have been denied acquaintance with it. It was the hope of the Musical Director that not only would Dr. Joachim come to the Exposition as guest, but that the Joachim Quartet, the great quartet of Berlin, would be heard in chamber concerts, if only in performance of the last quartets of Beethoven. Every effort was made compatible with the dignity of the enterprise to bring about this end. The lonely letter from the great violinist and teacher explains why it is impossible.

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Here is a letter which carried no disappointment with it:

SAINT GERMAINEN LAYE,
28 August, 1892.

Messrs:

In reply to your invitation I have the honor to inform you that I accept with great pleasure your invitation for the Chicago Exposition and that I will go there in the month of June of next year. Accept the assurance of my sincere sympathy and profound consideration,

CAMILLE SAINT SAËNS.

I would that it could be made public, the beautiful letter which this most versatile of Frenchman wrote to Mr. Thomas in acknowledgment of his personal invitation.

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Under date of Sept. 24, the Bureau of Music issued the following announcement regarding a Western Festival Choir:

To the Secretary

..... Society.

Dear Sir:

The plans of the Bureau of Music as outlined in the prospectus of June 30th, a copy of which is enclosed, will fall far short of being realized unless a worthy presentation of the progress of choral music in this country is accomplished. Before the Bureau had authority to make any definite announcement, an informal gathering of representatives of organized Western choral societies was called in Chicago to discuss the project of forming a Festival chorus which should stand for Western culture in the direction of the oratorio and the higher choral forms. The enthusiastic assurances of co-operation given on this occasion permitted the Bureau to formulate plans for the organization of a Western chorus which are now at the earliest moment possible set forth in detail:

A three days' Festival about the third week in June is decided upon, the choral force to be known as the Western Festival Choir, of about 2,500, to membership in which the following named societies are hereby invited:

Anu Arbor University Musical Society, Conductor, A. A. Stanley.
Cincinnati Festival Association, Conductor, Theodore Thomas.
Cleveland Vocal Society, Conductor, Alfred Arthur.
Columbus Arion Club, Conductor, W. H. Lott.
Dayton Philharmonic Society, Conductor, W. L. Blumeuschien.
Des Moines Vocal Society, Conductor, M. L. Bartlett.
Detroit Musical Society, Conductor, A. A. Stanley.
Indianapolis Festival Association, Conductor, F. H. Arens.
Louisville Musical Club, Conductor, C. H. Shackleton.
Milwaukee Arion Club, Conductor, Arthur, Weld.
Minneapolis Choral Association, Conductor, S. A. Baldwin.
Omaha Apollo Club, Conductor, L. A. Torrens.
Pittsburgh Mozart Club, Conductor, J. P. McCollum.
Richmond Philharmonic Society, Conductor, Max Leckner.
St. Paul Choral Association, Conductor, S. A. Baldwin.
St. Louis Choral and Symphony Society, Conductor, Joseph Otten.

Daily afternoon concerts will be given in Festival Hall, each preceded by a morning rehearsal. The orchestra will number 200 and eminent soloists will be engaged.

In deciding upon the works to be performed by the Western Festival Choir the purpose of the Bureau is to draw from two great masters, Bach and Handel, for the first part of each of the three Festival programs, and to fill out a second part of each with the compositions of classic writers of a later day.

As this plan provides no representation of strictly modern composers, the duty of illustrating them will rest with individual societies comprising the Festival Choir. With that end in view the Music Hall of the Exposition, with stage seating a choir of 300, will be placed at their disposal, and also the Exposition orchestra. By this means opportunity is afforded individual societies to appear under their own conductors in a short program comprising music written for voices and orchestra, or in unaccompanied music; but it must be distinctly understood that a society accepting such opportunity must furnish a balanced choir numbering at least eighty voices for unaccompanied music, or one hundred and sixty voices if the music chosen demands an orchestra for its proper interpretation.

With three concerts and attending rehearsals but little time will remain of the Festival days for concerts by individual societies, hence the necessity for short selections, not exceeding thirty minutes in any one instance, in order that two or three societies may take part in one program. Those societies desiring to give works of larger scope than is possible under the above regulations, will

be welcome to the use of Music Hall on the days of Festival week preceding or following those appointed for the appearance of the Festival Choir, provided they are prepared to remain an extra day or two in Chicago.

In event of favorable response by your society to this invitation to membership in the Western Festival Choir you are asked to prepare the following named works:

FIRST DAY: { HANDEL. "Utrecht Jubilate."
 { MENDELSSOHN. First Part of "St. Paul."
SECOND DAY: { BACH. "A Stronghold Sure."
 { WAGNER. Selections.
THIRD DAY: { HANDEL. Selection from "Israel in Egypt"
 { and "Judas Maccabæus."
 { BERLIOZ. Selections from "Requiem Mass."

Though incomplete, the fixed items of the above list will permit the work of preparation to begin.

The completed program will be announced early in October.

It is expected that your members will have thoroughly studied this music on presenting themselves at the Exposition as but one mass rehearsal of any single program can be had. To bring about this result with the least possible outlay of time, you will doubtless decide to include in your own local season performances of some of the selections named. The artistic results of such a course do not need argument.

Regarding copies of the Festival music for chorals study: The Bureau will decide the edition of each selection and will furnish uniform copies free of charge to those societies not already possessing them.

Details regarding choice of works and appearance in the Music Hall of the Exposition of individual societies must be decided by correspondence, and the Bureau urges a prompt presentation of propositions, as all requests will be considered in the order of their receipt.

Regarding the expenses involved by societies of amateurs accepting this invitation: It is assumed that thousands of singers and music lovers will visit the Exposition in any event, and that they will prefer to appear as contributors, thus conferring an importance upon their societies and their homes not possible under any other circumstances; that because of their love of the art and the pride they have in the opportunity the Exposition will afford to show to the world the artistic level of the United States in music, the choral societies of the country will give their hearty co-operation without any expense to the Exposition. But the Exposition through the Bureau of Music will arrange for railroad rates which will probably not exceed one fare for the round trip from your city, while through the Bureau of Public Comfort of the Exposition the Bureau of Music can at any time after October 1st guarantee satisfactory and convenient lodging places for any number of singers, arranging varying rates from \$1 upwards per day, according to accommodations; these rates are for lodging only. The importance of this guarantee is readily seen, and the Bureau deems it necessary to urge upon all societies who accept this invitation an early response, giving the probable number of singers who will attend the Exposition in the manner stated.

In conclusion: The Exposition through the Bureau of Music invites the organized singers of the West to be its guests offering them its hospitality and promises to provide for their comfort and pleasure. Club rooms in both the Music Hall and Festival Hall will be at their disposal during Festival week.

It can be truthfully said that the plans of the Bureau regarding choral music having only the elevation of the art in view are of unprecedented scope, their appeal should be universal. Looking to your society for the favorable response which will not only bring credit to your city but permit a successful representation of the progress of choral music in the West.

I am, for the Bureau of Music,

Very truly yours,

G. H. WILSON, Secretary.

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Three other official announcements of similar import followed the above under date of Sept. 24, of which only a synopsis can be given. To the following named representa-

tive oratorio societies of the Eastern States and Canada, an invitation to combine in Festival performances and to appear in their individual capacity was sent:

Baltimore Oratorio Society, Conductor, Fritz Fincke.
 Berkshire Co., Mass., Musical Society, Conductor, G. A. Mietzke.
 Boston Handel and Haydn Society, Conductor, Carl Zerrahn.
 Brooklyn Choral Association, Conductor, G. M. Wiske.
 Buffalo Festival Association.
 Hartford Hosmer Hall Choral Society, } Representing
 Middletown Choral Society, } Connecticut.
 Willimantic Choral Society, } Conductor, R. P. Paine.
 Hampden County, Mass., Festival Association, Conductor,
 G. W. Chadwick.

Montreal Philharmonic Society, Conductor, G. Couture.
 Newark Vocal Society, Conductor, L. A. Russell.
 Philadelphia Chorus, Conductor, C. M. Schmitz.
 Portland, Maine, Haydn Society, Conductor, H. Kotschmar.
 Providence Arion Club, Conductor, Jules Jordan.
 Reading, Pa., Oratorio Society, Conductor, E. A. Berg.
 Toronto Philharmonic Society, Conductor, F. B. Torrington.
 Washington Choral Society, Conductor, Walter Damrosch.
 Worcester Co., Mass., Festival Association, Conductor,
 Carl Zerrahn.

These choral societies have also been specially invited to co-operate:

New York Oratorio Society, Conductor, W. Damrosch.
 New York Lieder Kranz, Conductor, H. Zöllner.
 New York Arion Club, Conductor, F. Vander Stucken.
 The Cecilia of Boston, Conductor, B. J. Lang.

To round out the choral features and make the result memorable, invitations to join in a three-days' Festival in the Music Hall of the Exposition have been sent to the following representative male choruses of the country:

Boston Apollo Club, Conductor, B. J. Lang.
 Brooklyn Apollo Club, Conductor, Dudley Buck.
 Cincinnati Apollo Club, Conductor, B. W. Foley.
 New York Mendelssohn Glee Club, Conductor, Joseph Mosenthal.
 Philadelphia Orpheus Club, Conductor, Michael H. Cross.
 San Francisco Loring Club, Conductor, David W. Loring.
 Springfield (Mass.) Orpheus Club, Conductor, E. Cutter, Jr.

These societies were asked to prepare for joint performance:

Music to "Ædipus Tyrannus," J. K. Paine.
 "Columbus," A Cantata, Dudley Buck.
 "Frithjof," A Cantata, Max Bruch.

Three concerts are planned at each of which the united choruses and certain of the individual societies will take part, the works named above to constitute the climax of each program. The Bureau of Music hope to present the compositions of J. K. Paine and Dudley Buck under the personal leadership of their composers.

The third announcement takes the character of a resumé of what has been accomplished by the Bureau since the original prospectus of June 30, was issued. It recounts the choral features already noted and makes this important statement: The Chicago Apollo Club, its auxiliary, and the Exposition Festival Chorus numbering in all about 1200 singers, constitute yet another choral arm of the Exposition. Regarding the choral works intended to be performed during the six months of the Exposition, it can be said that all the great classics and the nobler compositions of modern composers will be included. Among these may be mentioned

Bach's St. Matthew's Passion; Handel's "The Messiah"; Mendelssohn's "Elijah"; Beethoven's Ninth Symphony; Mozart's Requiem Mass; The German Requiem of Brahms; the Requiem Mass of Verdi; "The Redemption" of Gounod; "The Rose of Sharon"; A. G. Mackenzie; "The Golden Legend," Arthur S. Sullivan, and works by Dvorák, Saint-Saëns, Massenet, Tchaikowsky and other composers.

Also this pertinent paragraph about the orchestral music: "An appropriation of \$175,000 for a permanent orchestra of 120, was made June 30. When it is realized that no less than three hundred concerts will be given at which the services of an orchestra will be required, and that the time of giving those concerts which depend upon the presence in Chicago of visiting choral societies, and of distinguished foreign composers, cannot be fixed with certainty for many days in advance, the imperative need of a permanent orchestra will be seen. Provision being made for the appearance at the Exposition of representative orchestras of New York City and Boston, invitations have been sent to the New York Philharmonic Society, Anton Seidl, Conductor, and the Boston Symphony Orchestra, Arthur Nikisch, Conductor."

We regret not being able to print the whole of this important paper. This will be done in the November number.

The Exposition reporter is a distinct species at the present time in Chicago. Each of the leading papers assigns a representative to Exposition work and only that, and the degree of ferment in official circles regulates the length of their daily contributions. As a type of the active news-gatherer of the West they are the flower of the city editor's flock. There is no parallel of the Chicago reporter in quiet Boston, no duplicate of his prodigious imagination, versatility and very graceful pen; store-houses of technical knowledge ranging from an acquaintance with the Norse Sagas to the intricate workings of a Janko keyboard, these suave fellows are making history at a tremendous rate. As to the absolute correctness of said history, I do not feel called upon to take oath, for it must be remembered that after all they are but the servants of a chief whose word is law, and when that chief says, "Mr. X a column and one-half to-day, please," why, Mr. X *must* produce a column and one-half. Occasionally, an Exposition official who has not seen a reporter for an entire twenty-four hours (a rare happening) finds his morning newspaper interviewed him the previous evening—but that is only a trifle; the interview is so nearly on the lines of what he would have said, that anger at the presumption of the act is turned into admiration of the result.

It has been stated in this paper more than once that the Bureau of Music of the Exposition has to do with practical concert giving only, that there is a department of the Exposition known as the World's Congress Auxiliary which will provide for the theoretical treatment of music. The exact scope of the hoped for Musical Congress is well exposed in a letter sent by its president to Mr. Constantine

Sternberg, who made inquiries on behalf of the Music Teachers' National Association. The letter;

CHICAGO, September 3, 1892.

MY DEAR SIR—I am glad to have your favor of August 24 and to assure you that the World's Congress Auxiliary recognizes both the established character and acknowledged merit of your organization, and sincerely desires its co-operation in the musical congresses to be held under the auspices of the Auxiliary during the exposition season of 1893. I only regret that your committee was not earlier appointed and put in communication with the auxiliary. Your committee is, however, now welcomed as a "committee of co-operation" on behalf of your association, and will be entered on the records of the auxiliary as such, thus making it a part of our organization. From this time forward I shall be glad to receive from your committee whatever suggestions they may be pleased to make, either in regard to the general arrangements and organization of the congresses to be held in the department of music, the subjects to be presented therein or the eminent leaders by whom such presentation may most acceptably be made. All such suggestions will have the attentive consideration of the committee in charge of the arrangements and will be utilized in forming the programs for the proposed meetings.

I send you by mail a copy of the list of congresses to be held, the preliminary publications in the department of education and music and the preliminary addresses issued in those departments. While the subject of public instruction in music strictly belongs to the department of education, it has been transferred to the department of music, in order that those who are devoted to the cultivation of musical art and those who are engaged in the instruction of the people in the elements of music may be brought into an agreeable association. It is not intended that the congresses shall be merged in one, but that they shall be held during the same week, and that the sessions shall be so alternately arranged that neither congress will conflict with the other.

The subject of the official concerts to be given in the music hall on the world's fair grounds is entirely out of my jurisdiction, and I therefore make no attempt to reply to that portion of your letter which refers to them. You are doubtless aware that Mr. Theodore Thomas has been appointed musical director of the exposition and that the concerts will be under his direction, with Mr. William L. Tomlin as choral director. Any communication addressed to them in relation to those concerts will doubtless receive due attention.

Awaiting your further communication, I am,

Very truly yours,

CHARLES C. BONNEY,
President World's Congress Auxiliary.

"The Columbian Woman" is the title of a paper now being prepared under the immediate supervision of Mrs. Rollin A. Edgerton, Chairman of the Committee on Music, representing the Board of Lady Managers of the Exposition for the State of Arkansas. It will commence at the Exposition, and will be an especially valuable souvenir of Woman's work therein. Among the contributors are Mrs. Potter Palmer, president of the Board, Mrs. John A. Logan, Mrs. Ex-Gov. Bagley, Octave Thanet, Baroness Todrosso of Italy, Miss Neally Stevens, Mrs. MacMannes, and Miss Virginia Ream. "The Columbian Woman" will be beautifully illustrated, will be printed on heavy paper, and in the highest style of the printer's art. The projectors believe it will be found to compare favorably with the best art journals of the day. It is expected that the paper will be ready about the time of the Dedication ceremonies next month.

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One of the surprises in store for HERALD readers beginning next month is suggested by the quotation that follows from a letter received late in September from Frederick Corder, Esq., of London, musician and *litterateur*. Mr. Corder writes: "I shall, however, be very glad to undertake the task of sending you a monthly letter and only hope that the paucity of straw in the writer will not prove too great an obstacle to the the delivery of my tale of bricks."

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It is estimated that the sum of \$125,000 will fall short of the actual amount received at the season ticket sales of the Boston Symphony Orchestra which took place the last week in September. Every seat in Boston Music Hall for concerts and rehearsals was sold, excepting those in the second balcony section, some five hundred in all, which are held for single buyers of rehearsal tickets. The September Symphony fever in Boston has no parallel the world over. This year more money than ever was realized in premiums, the

maximum amount being \$392. The tears of the disappointed ones fill the columns of the *Transcript* but, as usual, no one minds their flow; for they represent, not the sighs of the disappointed music lover but of the piqued persons who have lost their chance to train with Fashion's favored ones.

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Under date of June 30, and over his signature, Theodore Thomas, Musical Director of the Exposition, issued a prospectus outlining the scope which music would have at the Exposition. From that prospectus we cite these paragraphs: "Recognizing the responsibility of his position the Musical Director groups all intended illustrations around two central ideas: First. To make a complete showing to the world of musical progress in this country in all grades and departments from the lowest to the highest. Second. To bring before the people of the United States a full illustration of music in its highest forms as exemplified by the most enlightened nations of the world." Also: "In order to carry out this conception of the unexampled opportunity now presented, three co-operative conditions are indispensable: I. The hearty support of American musicians, amateurs, and societies for participation on great festival occasions of popular music, and for the interpretation of the most advanced compositions, American, and foreign." Also: "The complete success which the Musical Director seeks can be secured only by the loyal co-operation of individual artists, large and small choral and instrumental societies, and organized amateurs in general. Such co-operation he earnestly asks, and in subsequent papers, to be issued by the Bureau, details of organization and appearance at Exposition will be given." Late in August two young men of New York City, Mr. Reginald DeKoven and Mr. Walter J. Damrosch, resenting the rule of the Bureau of Music to proclaim deeds not words, made violent attacks through the columns of the *New York World* and *Herald* respectively on the narrowness of the policy of the Bureau of Music in utterly ignoring New York musicians. Several columns of space were consumed, and after making all allowance for the quality of exaggeration common to all New York and Chicago interviewers, the fact remains that both Mr. DeKoven and Mr. Damrosch said in effect that they did not believe Mr. Thomas meant what he said to the public on June 30. In their impatience, and ignorance, both these gentlemen, publicly insulted both Mr. Thomas and the officers of the Bureau of Music.

G. H. WILSON.

A NATIONAL OPERA.

It is probably not agreeable to other cities to admit that in some mysterious manner, in spite of vehement assertions to the contrary, New York contrives to maintain her position as the principal city of the United States. The failure of the vehement assertions to disestablish the Metropolis is due to the occasional appearance in evidence of cold facts. One of these cold facts which is just now disturbing the peace of Boston, and perhaps also Chicago, is that if there is no permanent opera in New York there is none elsewhere, except of a certain sort in the heart of New Orleans. The citizens of Chicago certainly do not desire to be beholden to New York for any favors large or small, and would probably offer Abbey, Schoeffel & Grau what is familiarly known as "big money" to send a company of song-birds to warble in the auditorium.

But it is not likely that these gentlemen would consider any proposition so long as the doors of Gotham were shut against them. In view of this unfortunate state of affairs the idea of a national opera is very alluring. It is far and away more inviting than the plan advocated in the June *Forum* by no less famous a projector, impresario, or speculator (he must have been one of these, or of

course the *Forum* wouldn't have asked him for his opinion as an expert) than Prof. John Knowles Paine, of Harvard University. Prof. Paine is anxious to have some millionaire endow an operative institution and have it known *in memoriam* as the Astorbilt or Vandergould Opera. But such an endowment would not necessarily make the opera national in any sense. The mythical millionaire (who will not come forward) would probably want his opera all for his own city, and Chicago and Boston would have to raise their own millionaires and have separate opera companies.

A prettier plan, and one that appeals to the republican instinct very strongly, is that lately suggested by James Harriman, one of the stockholders of the defunct Metropolitan Opera House. Mr. Harriman's idea is founded on the formation of a national stock company, persons in various cities taking stock in the New York institution with the understanding that the singers, orchestra, costumes and scenery should appear in other towns than the Metropolis. It would be a sort of Angelo Neumann's travelling Wagner Theatre, with the Wagner reduced to homeopathic doses and carefully sugar-coated with Donizetti, Gounod and Leo Delibes.

But it would be the first step toward a really national institution. The binding together of persons in various parts of the country in an effort to establish an artistic institution would certainly lead to higher and broader views of the nature, purposes and requirements of such an institution. The project, beginning, perhaps, in a desire for social diversion and brilliancy, would inevitably grow beyond the narrow grasp of would-be McAllisters. It would achieve this advance because the wideness of the scope given to the artists engaged in it by the solidity of its financial backing would carry it forward. Give to men like Seidl, the De Reszkes and Lasalle the aid of millions in New York, Chicago and Boston—to say nothing of other cities—and the assurance of a long season with all the advantages of admirable stage accessories, and no social ambition could measure or restrain their artistic ardor, their intellectual sincerity.

The force of its own weight would give the project an irresistible momentum. Society would find itself compelled to bow before the substantial glory of the thing it had itself called into existence. The simple fact stares us in the face that social princes and princesses could not prevent such an institution from attaining a high artistic plane. To be frank there seems to be no good reason for supposing that they would desire to do so; but a fear that they might is the strongest argument against giving to rich society men and women so wide a control of an artistic institution. But without their aid we cannot have opera at all, and since they themselves have of late shown a disposition to demand the best, let us hope that the national opera may become an accomplished fact.

W. J. HENDERSON.

THE MUSICAL SEASON.

Already a few interesting nuggets of news concerning the coming musical season are available. Boston's dominating organization, the Boston Symphony Orchestra enters upon its twelfth season, fourth with Arthur Nikisch, Conductor, on Oct. 15. Twenty-four concerts and twenty-four public rehearsals will be given on consecutive Saturdays and Fridays, omitting Nov. 5, 4; Dec. 10, 9; Jan. 14, 13; Feb. 11, 10; March 18, 17. The orchestra will be increased to 90 players. For the first time in the history of the organization a chorus will be maintained throughout the season. The important task of organizing and drilling it has been intrusted to Arthur Foote. Mr. Nikisch has announced a partial repertoire for the season which is appended:

The novelties and less familiar works:

Liszt.....	Faust Symphony (with chorus)
Eugene D'Albert.....	Symphony (new)
Tschaikowsky.....	Symphony, E minor, No. 5
Saint-Saens.....	Symphony, A minor, Op. 55
Rudorff.....	Symphony, G minor, No. 2
Dvorak.....	Dramatic overture, "Hussitska"
Richard Strauss.....	Symphonic poem, "Death and Apotheosis"
Tschaikowsky.....	Symphonic poem, "Tempest"
Wagner.....	Scene I. from "Rheingold" (Alberch and the Rhine Daughters)
Thierot.....	Symphonietta, Op. 55
Cesar Cui.....	Petite suite, Op. 43 (In modo populari)
Bazzini.....	Overture, "King Lear"
Riemenschneider.....	Symphonic poem, "Todtentanz"
Cherubini.....	Overture, "All Baba"
Reinecke.....	Overture, "King Manfred"
Raff.....	Symphonietta for wind instruments
Charpentier.....	"Impressions d'Italie"
Philp Scharwenka.....	Symphonic poem, "Frühlingssvogen"
Heuberger.....	Nachtmusik for string orchestra
Brahms.....	Nichkalslied for chorus and orchestra

The standard works:

Beethoven.....	Symphonies Nos. 2, 3, 5, 7 and 9
Schumann.....	Symphony No. 2
Brahms.....	Symphonies Nos. 3 and 4
Mendelssohn.....	"Italian"
Berlioz.....	"Romeo and Juliette"
Berlioz.....	Overture, "King Lear"
Dvorak.....	Symphony, D major
Daorak.....	"Serenade for strings"
Wagner.....	"Tristan and Isolde" music
Wagner.....	Kaisermarsch
Goldmark.....	Symphony No. 2
Goldmark.....	Spring Overture
Macdowell.....	Symphonic poem, "Lancelot and Elaine"
Macdowell.....	Piano Concerto
Mozart.....	Symphony, D major
Haydn.....	Symphony, B-flat major
Gade.....	Symphony, B-flat major
Smetana.....	Overture, "Verkaufte Braut"
Saint-Saens.....	Symphonic poem, "Phaeton"
Grieg.....	Suite, from "Hobberg's Time"

It is safe to predict that any additions Mr. Nikisch may make to the above list will only emphasize the splendid catholicity of the whole. It will be seen that the choral features of the season constitute no slight task for a new chorus including as they do selections from Liszt's "Faust Symphony," scene one from "Rheingold," Brahms' Rhapsodie for alto solo and male chorus, the Viennese Chorus from Liszt's "Prometheus," Brahms' "Schicksalslied" for chorus and orchestra, and Beethoven's Ninth symphony.

Among the soloists engaged to appear are Miss Emma Juch, Mme. Amy Sherwin, and probably Mme. Eames. The German tenor, Herr Raimond von Zur Muhlen, will also have a hearing. The pianists of the season will include Paderewski, Joseffy, E. A. Macdowell, Carl Stasny and George M. Nowell.

Outside of Boston the orchestra will give concerts in the following places: Six in Providence, four in Worcester, ten in Cambridge, five each in New York, Philadelphia and Baltimore, ten public rehearsals and concerts in Brooklyn, and numerous single concerts, all of which will precede the annual Western tour beginning about May first.

The inaugural concert of the second season of the Chicago Orchestra will be given in the Auditorium, under Mr. Thomas' direction, Saturday evening, Oct. 22. This, with nineteen additional Saturday evening and nineteen Friday afternoon concerts, will constitute the season, the public rehearsal for the first concert being omitted because of the Columbian dedication ceremonies Friday, Oct. 21. The orchestra this year will number eighty-six players and its personnel will remain virtually unchanged from last season, all the principals being retained. It has been decided to increase the number of Popular programs, to eight (seven afternoon). Details concerning programs and soloists must be deferred until next month. The Orchestral Association has decided upon a plan which it is hoped will place the concerts upon a more satisfactory paying basis than were those of last year. This plan provides for an annual associate membership at a cost of \$100, entitling the holder to two reserved seats for each matinée and each evening concert, and in addition to twenty option tickets, exchangeable without charge for any unsold reserved seat for any concert in the series. All these tickets will be made transferable.

The plans for the New York Symphony Orchestra, Walter J. Damrosch, Conductor, include a large number of concerts in different cities. In November *HERALD* they will be given in detail.



ANTONIN DVORÁK.

The coming of Antonin Dvorák to be director of the National Conservatory of Music is an episode in the history of musical culture in America which has unusual elements of interest. In the story of his life there is a tinge of romance which makes its perusal peculiarly delightful in this age of high average talent and prosaic plodding. It is a story of manifest destiny, of signal triumph over obstacle and discouraging environment. To rehearse it stimulates hope, reanimates ambition, and helps to keep alive popular belief in the reality of that precious attribute the name of which seems almost to have dropped out of the current musical vocabulary. Never in the history of the art did the critic of contemporary music have so little use for the word genius as he has had since the death of Chopin.

In Dvorák and his works is to be found a twofold encouragement for the group of native musicians whose accomplishments of late have seemed to herald the rise of a school of American composers. The eminent Bohemian has not only won his way to the exalted position which he occupies by an exercise of traits of mind and character that have always been peculiarly the admiration of American manhood, but he has also placed himself at the head (or if not at the head, then at least in the front rank) of the nationalists in music. I do not like the term, but I cannot think of a better. Dvorák's example turns attention again to the wealth of material which lies, never yet thoroughly assayed, scarcely touched indeed, in the vast mines of folk-music. The significance of his compositions lies in their blending together of popular elements and classical forms. These forms were as romantic, as free, in their origin as the people's songs and dances; and in the hands of genius they will always remain pliant and plastic, in spite of the operations of that too zealous conservatism which masquerades as classicism.

There is measureless comfort in the prospect which the example of Dvorák has opened up. It promises freshness and forcefulness of melodic, harmonic, and rhythmic contents, and newness and variety in the vehicles of utterance. It drives away the bugaboo of formlessness, which for so long a time has frightened the souls of fearful conservatives, by pointing the way to a multifarious development of forms. For the present the analysts will be obliged to label the new contents and the new vessels, but that will not matter. The phrase that music is a cosmopolite owing allegiance to no people and no tongue is become trite. It should not be misunderstood. Like tragedy in its highest conception, music is of all times and all peoples; but the more clearly the world comes to recognize how deep and intimate are the springs from which the emotional element in music flows, the more fully will it

recognize that originality and power in the composer rest upon the use of dialects and idioms which are national or racial in origin and structure. * * * * *

The forcefulness and freshness of Dvorák's music come primarily from his use of dialects and idioms derived from the folk-music of the Czechs. This music is first cousin to that of Russia and Poland, and the significance of the phenomenon that Dvorák presents is increased by the rapid rise of the Muscovite school of composers exemplified in Tschaikowsky, Rimsky-Korsakow, and Cui. Ever since the beginning of the Romantic movement the influence of folk-music has been felt, but never in the degree that it is felt now. Haydn, Beethoven, and Schubert made use of Hungarian melodies, but none of them was able to handle their characteristic elements in such a manner as to make them the vital part of their compositions. Something of the spiritual essence of the music of the Northland crept into the music of Gade,—the melancholy brooding inspired by the deep firds and frowning cliffs, the naïve, sunny pleasures of the mountain pastures,—but the feelings lacked frankness of proclamation. Chopin laid the dance-forms of Poland under tribute, and Liszt, the prince of transcribers, made the melodies of Hungary native to the pianoforte. But Chopin was most national in the stately measures of the aristocratic polonaise, and Liszt sang the melodies of the Magyar in the vernacular of the ubiquitous gypsy.

Meanwhile the cry was universal for new paths and new sources in the larger forms of music. The answer has come from the Slavonic school, which is youthful enough to have preserved the barbaric virtue of truthfulness and fearlessness in the face of convention. This school seeks to give free expression to the spirit which originally created the folk-songs of the Slavonic peoples. Its characteristics are rhythmic energy and harmonic daring. The development of orchestral technic has placed in its hands the capacity for instrumental coloring, which not only helps to accentuate the native elements of the music, but lends it that barbaric vividness in which Tschaikowsky and Rimsky-Korsakow delight.

There are many places in which the folk-songs and dances of Bohemians and Russians touch hands, but the more ancient culture of the Czechs is seen in the higher development of their forms and rhythms, as it is also manifest in the refinement of Dvorák's treatment of the national elements in his compositions. The Bohemian language is unique among modern languages, in that, like Latin and Greek, it possesses both accent and quantity independent of each other. This circumstance may have had something to do with the development of the varied rhythms which a study of Dvorák's music reveals. More than melody, rhythm proclaims the spirit of a people.—[Extracts from an article by H. E. KREHBIEL in *September Century*.]

Dvorák's coming to this country is indeed an event, and as he is to confine himself in his school work to the teaching of composition the report that comes to us that several of the younger New York composers will join his classes, is undoubtedly true; they would be geese if they didn't. Perhaps it will not be considered an impertinence if I reproduce here the paragraphs printed in the *July HERALD* recording among other things my personal impressions of Dvorák upon whom I called in Prague last May. It happened to be the day of his farewell:

"I had a little chat with Dvorak prior to the concert. His new photographs are excellent, although his hair is a bit more gray than they indicate. At first Dvorak seemed to be a man of a good deal of reserve, but as he warmed to conversation he talked enthusiastically. Think what this man has accomplished! From being a peasant lad, playing at weddings and eking an existence as best he could, begging a small loan that he might hear an opera, meeting privations for years, but all the while having the fixed determination to become a musician and to rise above circumstances—and now ranking with the great composers of all time! None too great honors can be paid such a man. Dvorak's home in Prague is a modest apartment. The walls of his workroom are lined with trophies, wreaths and ribbons—tributes to his genius. He spoke of his approaching sojourn in America with such eagerness that I do not doubt he is delighted to come to us. As he already speaks good English he will the reader become acclimated in his new field, which ought to prove of immense usefulness. The farewell concert was given in the Rudolfiné, a fine building containing library and concert hall. The program was made up of these compositions by Dvorak: serenade op. 44, wood-wind, horns, and low strings; two duets for female voices from op. 32; two movements for string orchestra from op. 54; two duets from op. 32; three overtures, op. 91, entitled "Nature," "Bohemian Carnival," and "Othello." There was an orchestra of sixty and Dvorak conducted. It was a gala occasion. The hall was filled and the audience took every opportunity to express its interest and its appreci-

ation of the music of its famous townsman. When the concert had ended there were wreaths and emblems handed to Dvorak; cheers and a deafening tusch from the orchestra. As a tribute it was immense. I thought I was especially favored to be present at the birth of a new work by Dvorak—three in fact, for I heard the first performance of op. 91. Dvorak conducted with abundant nervous energy, and the orchestra reflected to the utmost the special Slavonic character of the music. It was a good band and particularly strong in the wind department."

+

A reception concert will constitute Dvorák's official welcome to New York. It will be given on Oct. 21. The program while not completed, will include a first performance of a new *Te Deum* written by Dvorák especially for the occasion; the triple overture op. 91, some of the Slavonic dances and a new work for orchestra by Anton Seidl. A chorus is at present rehearsing for this occasion under the direction of Richard Henry Warren.

+

The more important works by Dvorák, in the order of their opus number, which is not strictly the order of their composition, are, omitting operas:

Op. 16. String Quartet in A minor.	Op. 60. Symphony in D, No. 1.
" 18. String Quintet in G.	" 61. String Quartet in C.
" 22. Serenade for Strings in E.	" 66. Scherzo Capriccioso.
" 23. Piano Quartet in D.	" 67. Overture, "Husitzka."
" 26. Piano Trio in G minor.	" 69. The Spectre Bride.
" 27. String Quartet in E.	" 79. Symphony in D minor, No. 2.
" 30. A Patriotic Hymn.	" 71. Oratorio, "St. Ludmilla."
" 33. Piano Concerto.	" 76. Symphony in F, No. 3.
" 34. String Quartet in D minor.	" 77. String Quintet in G.
" 37. Overture "Der Bauer ein Schelm."	" 78. Symphonic Variations.
" 39. Suite for small orchestra.	" 79. Psalm 149.
" 40. Symphonic Variations.	" 80. String Quartet in E.
" 45. Slavonic Rhapsodies.	" 81. Piano Quintet.
" 58. String Sextet in A.	" 88. Symphony in G, No. 4.
" 51. String Quartet in E flat.	" 89. Requiem Mass.
" 53. Violin Concerto.	" 91. Triple Overture.
" 58. Stabat Mater.	

(G. H. W.)

THE NEWS.

The news that Felix Mottl has been placed in an asylum will be read with sorrow by every musician, and especially the Wagnerians among them. He was by nature the most gifted of the younger conductors of Germany. He is still a young man, not over 35 or 36, but achieved his reputation 20 years ago. He was one of the young musicians whom Wagner called to Bayreuth to assist him as secretaries in the preparation of his scores. After the first Nibelung performances at Bayreuth he returned to his native city, Vienna, where he wrote his first opera.

After acting as assistant conductor in various opera houses he was eventually called to the chief Kapellmeister post at Karlsruhe, where he succeeded in putting new energy into operatic life at that capital. There he gave great prominence to the Wagnerian repertory, not neglecting, however, the works of other masters. He was at every Bayreuth festival, and usually conducted the "Tristan" performances. His Wagnerian interpretations were marked by intense power and fire and deep poetic feeling. He was one of the principal advisers of Mme. Wagner in late years. Intellectually and physically he generally managed to live two years in one. Always eager for adventure, he sipped of life to its fullest measure, and pays the penalty at much too early a period.

New York Recorder.

The Russian court has ordered closed the German theatre heretofore maintained by it in Saint Petersburg. The Germans of that city will build another.

Is Spain at last to rise from musical obscurity? Barcelona has presented a purse of \$5000 to one of its citizens who has delivered himself of an opera.

Concerning a new symphony by Joseph Ludwig played last month at Gürzenich concerts, Cologne, a critic says:

"Herr Ludwig's symphony is the first big work he has written, as yet it lacks the slow movement. The first movement is dignified, and opens with a broad theme, clear and well defined, as indeed, is the whole work, a comfort in these days of heavy and overlaid orchestration; the second subject is of a tender peaceful character, and the working out is free and spontaneous, with some effective scoring for the wind. The scherzo is light and merry in its artless tone; the trio, a hymn-like melody in slow tempo, is given out first by the horns, and includes some graceful embroidery, quite charming. The finale seems to have been inspired by Mendelssohn, still there is plenty of fresh work in it, and it carries

on one's interest by reason of its vigour and *brio*, ending in quite a novel manner."

What the Columbian Exposition officials escaped when it was decided not to have competitions of any kind next year at Chicago may be learned from the following report of the amount of awards after a band competition at Grimsby, England:

"Then followed a scene, several of the bandsmen and many of the spectators mobbing the judge and some threatening to duck him in the lake. The police and the committee protected him as well as they could, and they managed to get him by a circuitous route to the lodge at the entrance to the grounds, from which after a time he again announced that he had made a mistake, for which he wished to apologize. The first prize was awarded to Kingston Mills, the second to Hansworth Woodhouse, and the third to Batley Old. The members of the Hansworth Woodhouse declined to accept the altered decision, and proceeded to the handstand to play dance music, this being one of the conditions under which the first prize was to be awarded. Happily for the personal safety of the learned judge, like another famous musician of old, he escaped Scylla but only to have his reputation wrecked upon Charybdis. Through the combined valour of the police and the committee he avoided the ducking the enraged musicians had had determined for his correction, but his apology was passed over with scorn."

First program of San Francisco Loring Club this season: "Song of the Viking," Chadwick; "Proposal," Osgood; "At Evening," Debois; "On the Mountains," Aht; "Holiday Scenes in Karinthia," Koschat; "Bedouin Song," "The Ruined Chapel," Becker; "I Love My Love," Foote; "Jabberwocky," Chadwick; "At Sea," Buck.

QUESTIONS AND ANSWERS.

Conducted by Benjamin Cutter.

So far as our limited space will permit, questions of interest to the greatest number will receive attention in this column. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

All publications (if in print) and musical merchandise mentioned in these columns can be secured by addressing the publisher.

Correspondents wishing information regarding fingerings, the interpretation of musical signs, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found, and to opus number. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired. Address all inquiries to Benjamin Cutter, in care the New England Conservatory, Franklin Square, Boston.

E. T. In the Steingraber edition of Chopin's piano study, Op. 10, No. 12 (the so-called Revolution Etude), in measure 8, the first two notes in right hand read *E* and *B flat*, while in the companion passage later on the first two notes read *E flat* and *D*. Is the first place correct?

Ans. A misprint in one of the Steingraber editions of these Studies. Should be a unison with left hand.

Penn. 1. Is there any musical journal devoted to organ music which you can recommend, containing good music for voluntaries and good reading matter?

Ans. *The Organ*, Everett E. Truette, Boston.

2. Is there any small and inexpensive book that will help me along in the study of the pipe organ? Something that will explain fully the registration?

Ans. See *Organ Stops*, Locher. Paul, Trench & Co., London. Registration requires work under a master and at the organ. But the book will help you.

Alumnus. 1. Kindly tell me of some compositions for violin with piano accompaniment, not exceeding De Beriot's 6th *Air* in difficulty, somewhat in bravura style.

Ans. E. Singer, *Souvenir de Berlin*; Bohm, *Miniaturen*, Op. 187, especially No. 4; Rehbaum, *Nordische Melodien*, Op. 12.

2. Are the Artot *Airs varie*, and *Souvenir de Bellini* harder than the *Scene de Ballet* by De Beriot?

Ans. On the whole, yes.

Minn. I wish to find a book of voluntaries for reed organ; pieces not too short; good music.

Ans. *Organist at Home*, P. A. Schneckner; Schubert, N. Y.

C. V. K. 1. Do you consider the Virgil Practise Clavier any advantage to an ordinary advanced player on the piano? If so, what?

Ans. It may save his ear at times, especially when tired; but, on the whole, we do not favor such go-betweens. Liszt never had one.

Respectfully,

B. CUTTER.

BOSTON MUSICAL HERALD ADVERTISER.

NEW ENGLAND CONSERVATORY NOTES.

Now that the school year has commenced, and both teachers and students have settled down to work there is time to reflect upon the conditions which prevail at this period and to compare with the same period of previous years. Firstly, as to the Faculty, the former members have returned, with a few exceptions, in good health and spirits, from their vacation, and have entered upon their duties with fresh vigor and a feeling of renewed confidence in the prosperity of the Institution. The exceptions referred to are Messrs. Lyman Wheeler, and John O'Neill, who after many years of faithful and valuable service in the Vocal department of the Institution, have withdrawn, to attend to their private teaching exclusively. Signor Busoni, who has withdrawn in order to make an extended concert tour, takes with him the hearty good wishes of all his friends. Mr. Templeton Strong unfortunately was obliged on account of ill health to withdraw and has gone to Switzerland for a period of recuperation and rest. To fill his place in the Faculty Mr. Percy Goetschius has been engaged. Mr. Goetschius is well known in the musical world as the author of the excellent work "Materials of Musical Composition," a musician who won the rare distinction, for an American, of holding for many years a prominent position in one of the renowned music schools of Germany. He has entered upon his duties with full classes and has already secured the devotion of his pupils, by his magnetic methods of teaching.

Messrs. George and Willis Nowell who enter upon the Faculty this term, are well-known resident musicians of Boston, and have had several years' experience both in concert playing and teaching. Mr. George Nowell was a pupil of the celebrated Leschetitsky, and is announced as one of the soloists to play in the Boston Symphony Concerts this season.

Mr. Willis Nowell was a pupil of Joachim and with Mr. George Nowell gave the first recital of the year in the Faculty course, on Sept. 15, when their excellent rendition of the following program aroused genuine and well-deserved enthusiasm:

PROGRAM.

J. Raff	Sonata for Pianoforte and Violin, D major.	
P. Sarasate	Romanza Andalus, }	Violin Solos.
B. O. Klein	Spinning Song, }	
M. Hauser	Caprice Hongroise, }	
L. v. Beethoven	Sonata, C-sharp minor.	
	{ Polonaise, B-flat major.	F. Chopin.
	{ Nocturne, C minor.	
	{ Valse, A-flat major.	
F. Liszt.	Hungarian Rhapsody, C-sharp minor.	

Mr. Cyrus Cobb, the celebrated sculptor, has entered the Faculty of the Art Department which also includes, besides Mr. W. A. J. Claus, Principal, Mr. Frank Myrick, Misses Grace L. Temple, and Edith Pope. All the art-rooms have been painted and re-arranged, and the department is now very complete in all branches.

Mr. Nathan H. Dole has commenced his course of lectures on English Literature, taking Chaucer as the subject of the first three. The course is very interesting and many people from outside the Conservatory are attending.

The lectures which have been given at the Conservatory for the past years by Mr. Louis C. Elson will be continued. These lectures

are identical with those which Mr. Elson gives each season in Cincinnati, Nashville, New Orleans, Brooklyn, and other cities. Such subjects as "The Beginning of Music," "The Story of German Music," "Seven Centuries of English Song," etc., etc., besides analyses of many great musical masterworks are included in this course. These are the Thursday lectures, while on Monday Mr. Elson holds an informal talk with the students, called the "Questions and Answers," during which questions from the students are answered and commented upon. This has been found a very excellent method of instruction covering as it does many points which may have escaped the attention of some pupils in their regular classes.

A new and important addition to the collateral advantages will be introduced this year in a course of lectures on Musical History delivered by Mr. P. Goetschius. This course embraces from 30 to 32 lectures, delivered weekly, and treats of the music of ancient periods and barbaric or semi-civilized races; the music of the Roman Catholic church, and the Protestant church; the music of the people; the development of the dramatic forms of art (Opera and Oratorio), and the independent development of instrumental music. Each subject is treated as exhaustively as time will permit, but particular stress is laid upon the music of the modern era. The lectures are fully illustrated at the piano and the blackboard.

Valuable results are anticipated from the Normal Courses in Pianoforte, Violin and Violoncello, a newly established branch. A limited number of free classes will be formed for talented children, to be instructed by advanced students of the Institution under the direct oversight of superintendents specially appointed from the Faculty list by the Director. The superintendents are to visit each class at least once a week and to guide and observe the students in their teaching work. Special pupils' recitals and other advantages are taken in view to make the course as complete and effective as possible. The course will be thirty-five weeks long, beginning in October and ending in the early part of June, and will be free to those who are qualified to teach in it. This will give a highly valuable opportunity to prospective music teachers for acquiring routine in teaching and for testing their pedagogic faculties. Mr. F. Addison Porter, who has been for many years especially successful in individual instruction for children, has been appointed as superintendent of these classes on pianoforte.

Another new feature of the current school year will be a General Class in the Art of Conducting for those who wish to acquire practice and experience in conducting church choirs, glee clubs, etc.

In the Regular Course (Mr. S. W. Cole, instructor,) the elements of time-beating, the reading of smaller scores, and the conducting of simpler works for small Chorus will be taught, and students will be given an opportunity to practice conducting in the Sight Singing class. This course is complete in itself, and of great value as a general musical accomplishment.

In the Special Course (Messrs. G. W. Chadwick and M. Roeder, instructors,) the work of the Regular Course will be carried on to the highest tasks required from an Orchestral, Choral, or Operatic Conductor of to-day, and will include everything in score reading, conducting of Symphony, Oratorio, and Opera. Pupils will be given opportunity to conduct in the rehearsals of the Orchestral and Choral classes.

A Chorus Class, with Mr. Carl Faeltens as conductor, will be one of

the attractions of the year. All pupils possessing sufficient voice for choral work, and sufficient ability in sight reading, are expected to join this class, and to attend regularly its weekly rehearsals and occasional performances. Those who have finished the Solfeggio Course are admitted without examination; others are required to pass examination in sight reading on entering. The class meets once a week for the practice of sight singing in continuation of the Solfeggio Course, and for the study of choral work in progressive order. It is purposed to make the Chorus Class a feature of similar importance for the Institution as the Orchestral Class has proved to be. Tuition free to students of any department.

Heretofore the music student has had no opportunity to acquire a systematic way of writing music, and teachers of Harmony and Composition, publishers, conductors, and others will readily appreciate the necessity of regular training in this accomplishment.

There will be a Regular and a Special Music-Copyist's Course.

In the Regular Course, which should be taken up by every student simultaneously with Solfeggio, the pupil will be instructed in everything embracing correct musical penmanship according to Breslaur's music writing-books, published by Brietkopf & Hartel. This course will also contain elementary practice in copying parts from Vocal Scores, and in transposing to other keys, and will require two terms of one lesson per week. The Special Course will be a continuation of the Regular Course, and will include everything necessary for *professional copyists*,—copying from small and full scores into parts and *vice versa*, transposing from ancient clefs into the clefs now in use, transposing of wind instrument parts, etc., etc. A certificate will be given to those who complete the Special Course. Skilful music copyists are very rare, and command high prices for their work.

The registration for the opening term has been very heavy and everything indicates a prosperous year. The average ability of the new students is generally reported by the teachers to be in advance of previous years. As we receive a large majority of new students through the recommendation of our alumni it is gratifying to know that the work of the Conservatory is making itself more distinctly felt in all parts of the country. Districts which some years ago sent us entirely unsophisticated pupils, are now sending properly instructed students of more than average ability.

One notable feature of last year, and one which shows distinctly the excellence of the grade of work which is done at the Conservatory, was the number of graduates and former students who returned to their Alma Mater to *finish* after having studied in Germany. Although we fully appreciate the advantages of musical study abroad, yet we maintain that the individual excellence of teachers in America is fully up, if not superior, to the average standard abroad, and that the advantage to be gained at the other side is more in the broadening of the comprehension owing to the musical atmosphere and surroundings. At the present day Boston has so much to offer of the best in music that she is by no means behind any German city in this matter of broad musical culture, and a thorough musical education can be completed here if the American impatience and admiration for that which is far away, can be restrained.

ALUMNI NOTES.

Among the alumni who have returned this year for a post-graduate course, are Misses Lila L. Moore, May Woolever, Florence Purrington, Laura M. Hawkins, Minnie Magee, Mary N. Bing,

Nellie C. Dean, May J. Wight, Marie Seabrook, and several more are expected before the commencement of the second term.

We have reports of a concert given in Honolulu, August 4, in which Miss Louise Dale took part. Miss Closs writes very cheerfully from Myerstown, Pa., and Miss Moore from Ottumwa, where she has recently entered upon her duties. Both speak highly of the work done by their predecessors. Mr. M. Luthur Peterson, now in Europe, is to return to Macon, Ga., for the coming season.

The following appointments have been made since last issue:—Mr. Clarence W. Bowers to Mt. Vernon, Ia.; Miss Edith C. Walker to St. Charles, Mo.; Miss Mary C. Kimball to Onancock, Va.; and Miss Loria G. Wilde to Greenville, S. C.

Mr. George Proctor, who graduated with distinction in June, sailed on the *Sardinian* for Liverpool on Sept. 22. He will proceed at once to Vienna and pursue his studies under the celebrated Leschetitsky for a period of three years, during which time we hope to hear frequently from him.

The following extracts from a letter received from an alumnus will interest our readers:—

"You may be surprised to know I am in London. I went directly to Berlin and stayed there three months. Was disappointed in vocal music. I doubt if there is any place in Europe superior to Berlin for instrumental instruction. The orchestral concerts were very fine. The vocalists sing with a harshness and intensity of tone that was far from pleasant.

"I made inquiries of many persons in Berlin concerning vocal teachers, and was surprised to find that scarcely two persons agreed as to who was the best or among the best teachers.

"I saw several teachers and heard some give lessons, and finally entered the Stern Conservatory. The teaching I had there was bad for me, inducing throat trouble. Theory instruction was given in German. The Directress, Fräulein Meyer, promised to have an interpreter in the class but never did, and I had finally to give up Theory, as I expected temporarily. However, when I discovered what the vocal instruction was I decided to leave the Conservatory. I wish I could give you a detailed account of all this, but it would take too much of your time.

"I naturally thought next of Paris, but after corresponding with a young American there I decided to come here.

"This young man now has lessons of Sbriglia, but expects to come here for further instruction very soon.

"After arriving here I made enquiries concerning teachers, as I had done in Berlin. Here at every place I went, with a single exception, the following names were given: Randegger, Shakespeare, Holland, and a few others. Always the first two were given as best, sometimes one having preference—sometimes the other.

I finally went to Shakespeare and had two lessons. He went away for Christmas vacation, and was gone instead of two weeks, as I expected, one month. Of course I could not wait so long but went to Randegger and sang for him.

"As I expected he told me I could not expect to become a soloist for large halls, but said I could sing in parlor or small hall. I told him I expected to teach, and he said I could do that of course. He advised me to take lessons of Holland for one month and then take an occasional lesson of Randegger himself. I asked if six months would be sufficient to acquire the method for teaching. He said with my present knowledge it was unnecessary to study so long, and gave me the impression that two or three months would be sufficient. I want to take some lessons of other teachers to get their ideas, and may yet go to Paris. Of course my expenses are much greater here than in a German Conservatory and I cannot stay so long as I expected, but as far as the vocal work is concerned it does not matter. I expect to enter the Guild-hall school of music for piano lessons, etc., very soon. We have very excellent concerts here now, particularly in oratorio and other vocal works. The churches almost all have boy choirs and have service every day.

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A MONTHLY MUSIC REVIEW FOR THE HOME.

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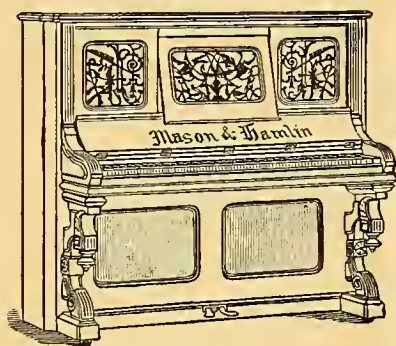
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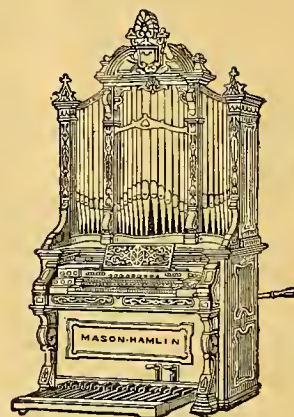
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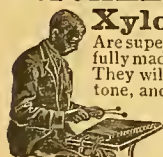
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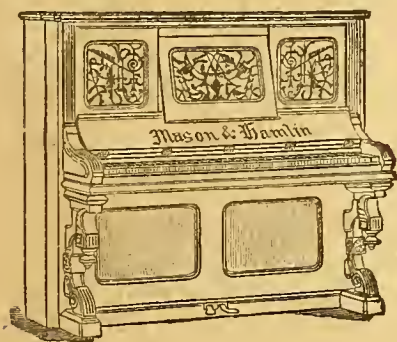
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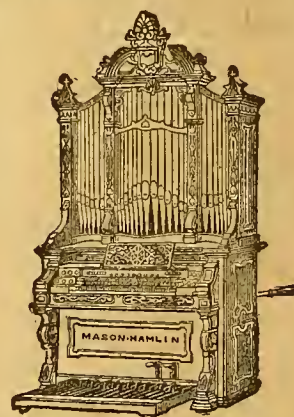
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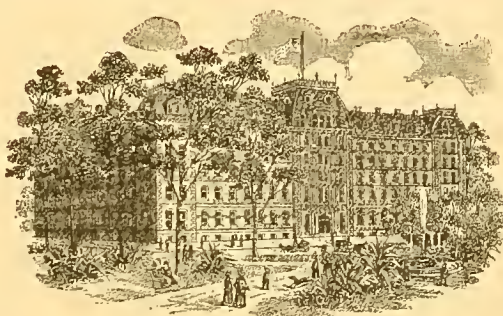
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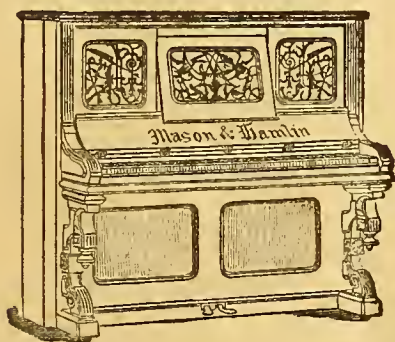
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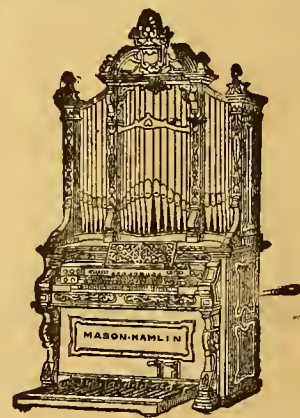
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Boston Musical Herald.

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May, 1892.

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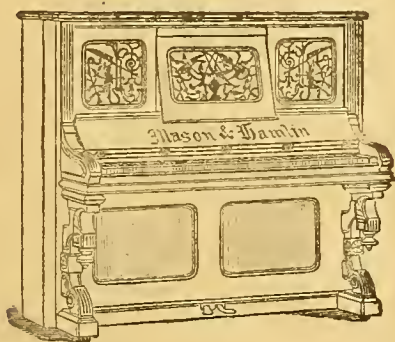
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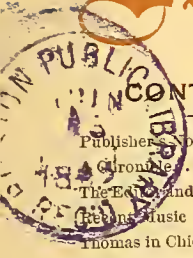
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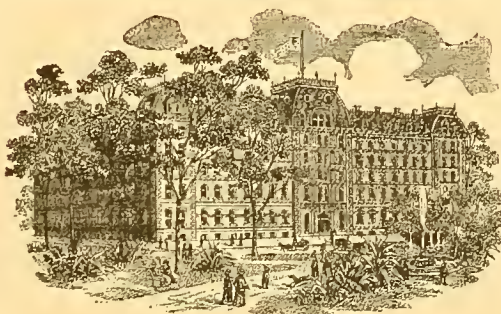
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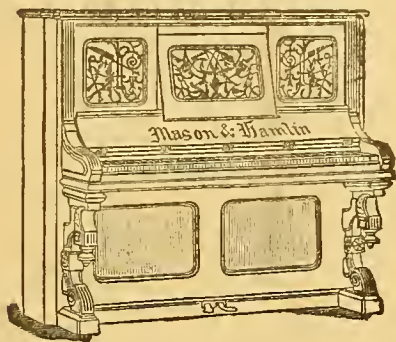
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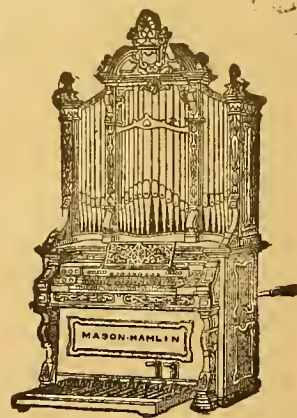
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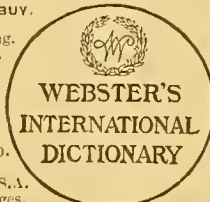
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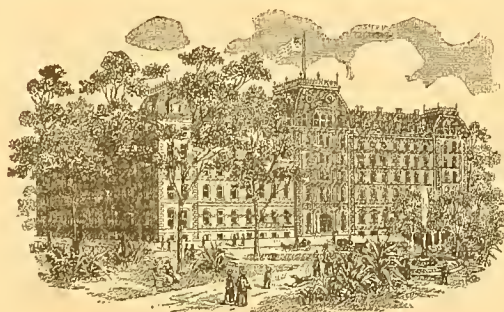
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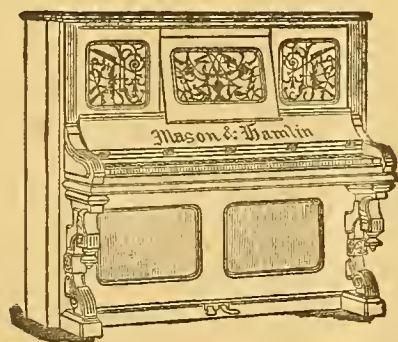
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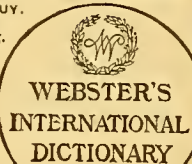
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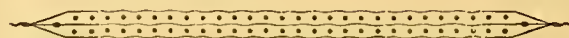


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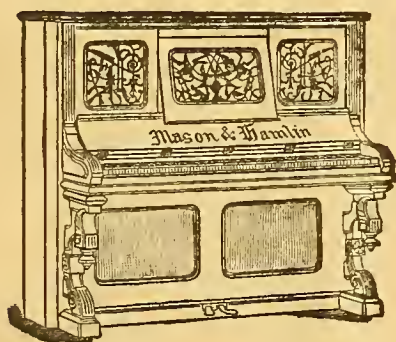
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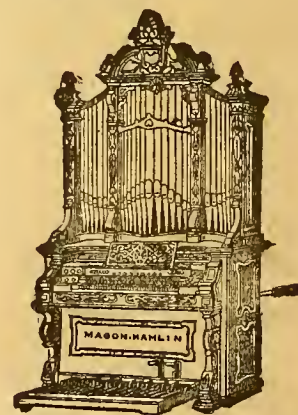
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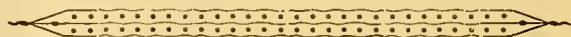


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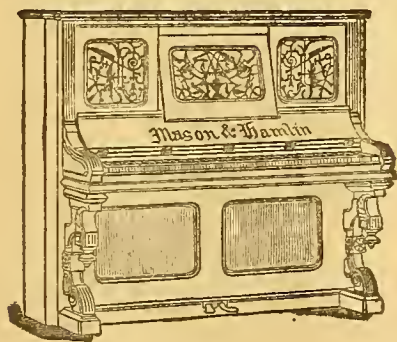
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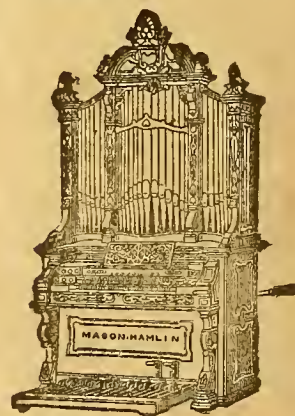
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October, 1892.

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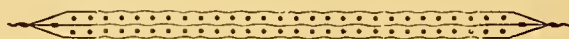


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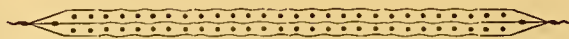


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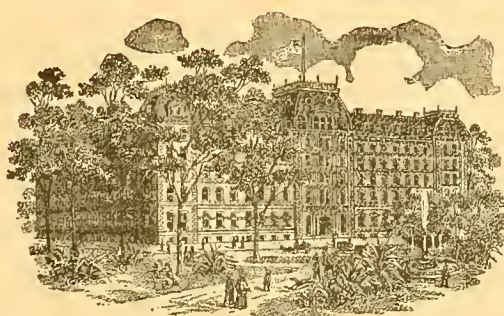
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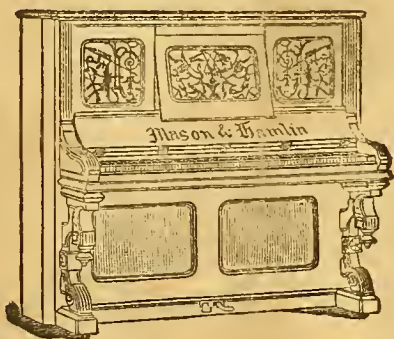
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